DECEMBER '87

MAXIMUMROCKNROLL

NO. 55 $1.00

FAILSAFE
CULTURE SHOCK
VICIOUS RUMOURS
DUCK-DUCK-GOOSE
THOUGHT FOR FOOD
THE WEB·MDL
WHERE'S THE POPE?
INTENSE MUTILATION
STEVE STILETTO
DAN·ID

GILMAN ST. WAREHOUSE
924 GILMAN ST/ BERKELEY
SHOWS FRI & SAT 9PM/ SUN 6PM
5 BANDS/$5

BAND DEMOS: CALL BRIAN AT (415)665-8316
MEMBERSHIP: $2 & A COMMITMENT TO NO VIOLENCE/VANDALISM, OR BOOZE/DRUGS NEAR CLUBHOUSE
MEETINGS: FIRST SATURDAY OF MONTH 8PM

BOOKING: (415)648-3561/ 3-5PM

MAIL: PO BOX 288/ BERKELEY, CA 94701

COMING SOON!

November 13	Christ On Parade, Corrupted Morals, Surrogate Brains, Last Communion
November 14	Pillsbury HC, Lethal Gospel, Public Humiliation, Bo, Blasting Agents
November 15	Sacrilege, Neurosis, Plaid Retina, Wild Breed
November 21	Social Unrest, Ribzy, Nasal Sex, Chapter 13, Singapore Sling
November 22	Toxic Reasons, Beatnigs, No Use For A Name, JC Hopkins Band, Action Figure
November 27	Mr T Experience, No Dogs, Transgressor, Poultry Magic, Gruesomes, MK Ultra
November 28	Adolescents, Hells Kitchen, Positive Outlook, Defiant Youth, Subterranean Psychosis
November 29	Frightwig, Vomit Launch, Yeastie Girlz, Bitch Fight, Phantom Creeps
December 5	Doggy Style, Que Sera Sera, Rotting Humans, Capitalist Casualties
December 12	Lazy Cowgirls, Sweet Baby Jesus, Lifestyle, Gail & Fudgepackers, Sarcastics
December 13	Neurosis, Tunnel Creeps, Wanted, Empty Offer
December 18	Whipping Boy, Sandy Duncan's Eye, Eskimo, Uncalled 4, Assolt
December 19	Verbal Assault, Insted, No For An Answer, Hard Stance, Rabid Lassie, Unit Pride
December 20	A.D.S., Atomic Gods, Team Urinals, Speed Demon
December 26	Fuck Shit Piss, Schizoid, Mass Confusion, No Dogs, Scapegoat Lemonade
December 31	Isocracy, Operation Ivy, Stikky, etc, etc
January 1	Naked Lady Wrestlers vs Isocracy (tag team title bout)
January 2	Final Conflict, Half Off, Neurosis, Subvert, Inner Strength
January 9	Victims Family, TBA
January 10	Slapshot, TBA
January 23	Bad Religion, The Web, Weeny Roast, Vincent Van Go Go

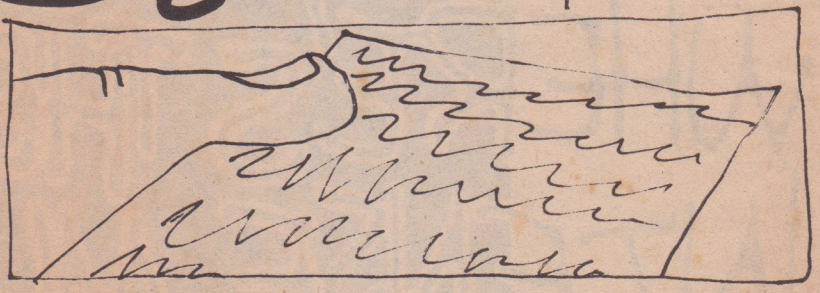
LEARN TO TYPE???

MRR now has access to a "scanner", a device that can read both graphics and text and input them into a computer. What does this mean for you? Mainly, if you are submitting letters to the editor, scene reports, interviews, articles, etc., it will help us immensely if you can type them out on a standard typewriter. While we won't come out and say your chances of getting them published are better if you type them, it may have a bearing in some cases, and the shitworkers would be mighty appreciative. Also, if you have access to a Macintosh computer, you could just send us a disc with your material on it, and we can re-format it, print it out, and return the disc to you. Thanks.

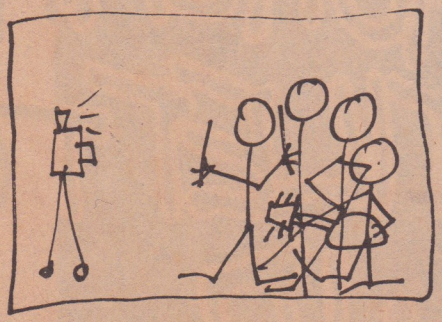
BANDS!

WANT TO SEE YOUR UGLY FACE IN THE PAGES OF MRR? FOLLOW THESE 4 EASY STEPS:

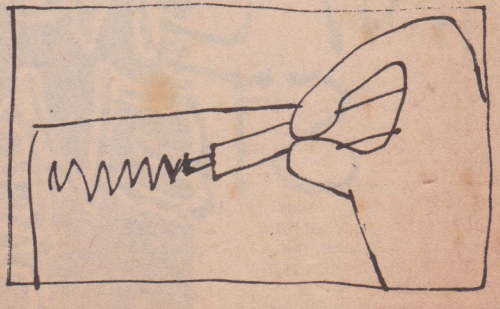
1. HAVE A FRIEND INTERVIEW YOU, OR WRITE SOMETHING ABOUT YOURSELF, BE CREATIVE!



2. TAKE PHOTOS



3. MAKE A LOGO AND/OR GRAPHICS



4. SEND IT ALL TO: MRR P.O. BOX 288 BERKELEY CA. 94701 .....

MAXIMUMROCKNROLL

RADIO STATIONS: MRR Radio shows are now available for stations only. Cassettes are $5 per show. Contact MRR Radio at P.O. Box 288/ Berkeley CA 94701

MAIL ORDER:
U.S. & Canada: Current & back issues available from U.S. address at bottom of page. Copies are $1.50 each/ 6 issues sub for $9.
U.K.: Current & back issues available from MRR/ P.O. Box 59/ London N22/ England. Copies are £1.50 each/ 6 issue sub for £7.50. Write this address for European wholesale info as well.
EUROPE: Current & back issues available from U.K. address above. Copies are $2.50 each/ 6 issue sub for $12
AUSTRALIA, ASIA, AFRICA: Current & back issues available from U.S. address below. Copies are $3.50 each/ 6 issue sub for $21
SOUTH AMERICA: Current & back issues available from U.S. address below. Copies are $3 each/ 6 issue sub for $18

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, but with photos!
Ad Reservations: now, as space goes fast
Ad Copy In: 1st of month
Issue Out: 15th of month

AD SIZES AND NEW RATES:
1/6 page: (2 1/2" x 5" down) $25
1/3 page: (5" x 5", or 2 1/2" x 10") $50 (specify which)
1/2 page: (7 1/2" x 5" down) $75 (2 or more items only)

BACK ISSUES AVAILABLE:
Issues #11, 15-26, 29-54

SHITWORKERS

Murray Bowles	Martin Sprouse
Tim Yohannan	Jerry Booth
Ruth Schwartz	Steve Spinali
Kent Jolly	Rick Stott
Brian Edge	David Hayes
Lisa Allbright	William Smith
Mr Pagemaker	Walter Glaser
Jane Guskin	Billy Jam
Wendy	Jon Von
Dr Frank	Alisa S
Missy	Julia
Stacey	Greta
Dolf	Steve Prophet
Lydia P	

CONTRIBUTORS

Jeff Bale	Mykel Board
Eugene Chadbourne	Dogtowne
Glaser Bros	Mouse
Mark Spinale	Aaron Elliot
Lawrence Livermore	John Yates
Al Quint	Roger Armstrong
Dave	George Tabb
Andy	Alex
Sharon Cheslow	Yogi, BooBoo, Wm
DAC	Antonio
Digger	Gvido Obradovic
Zoltan Grossman	Dick Smoker
Barry Smith	Head In Milk Bottle
Cassandra	Vicki

COVER: David Hayes

SELL MRR AT GIGS: if you're interested in doing this in your area, please contact us for info on cheap prices.

READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors. Your input in essential.

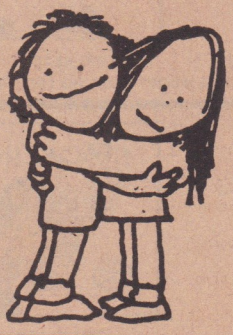
Please continue to send all records, tapes, letters, articles, photos, etc., to:
MAXIMUM ROCK'N'ROLL
P.O. BOX 288
BERKELEY CA 94701

TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

STEVE SPINALI

RUTH SCHWARTZ



MARTIN SPROUSE

CRINGER-EP
IGNITION-45
ISOCRACY-TP
PAILHEAD-45
ADVERTS-Peel Sessions-12"
JELLO BIAFRA-No More Cocoons-2LP
PLAGUE-EP
DESECRATION/SUBVERSE-split LP
SUBTERRANEAN KIDS-LP
NEBEN WIRKUNG-EP
NAKED RAYGUN-45
PUBLIC HUMILIATION-EP

TIM YOHANNAN

NAZGUL-mini LP
PLAGUE-Just Say No-EP
DESECRATION/SUBVERSE-split LP
RKL-LP
CRINGER-EP
R.I.P.-LP
PAILHEAD-45
SUBTERRANEAN KIDS-LP
RAYMEN-2LP
MERCYLAND-45
IGNITION-45
V/A-Guru Weirdbrain-LP
VIDEO STALIN-video
DISAPPOINTMENTS-EP
NEBEN WIRKUNG-EP
ISOCRACY-TP

GLASER BROS

ISOCRACY-TP
LEMONHEADS-Laughing 45
CANCEROUS GROWTH-LP
CRINGER-EP
GUN CLUB-Mother Juneau-LP
SUBTERRANEAN KIDS-LP
SUBHUMANS-29/29 Split Vision-LP
CHALLENGER CREW-EP
STRAWBERRY ICE CREAM-Half Gallon
RKL-LP
DESECRATION/SUBVERSE-split LP
ATTITUDE-mini LP

DOGTOWNE

HUNTING LODGE-8 Ball-LP
KINGFACE-EP/SCREAM-LP
V/A-Turn It Around-2 EP
HELLCOWS-EP
THROWN-UPS-Smiling Panties-EP
DAIN BRAMAGE-LP
BLACKHOUSE-Holy War-LP
TVBC-LP
COWS-LP
GG ALLIN-You Give Love a Bad Name-LP
JELLO BIAFRA-No More Cocoons-2 LP
TMA-Beach Party 2000-LP
SNAKE PIT-Vegas to Memphis-TP
SUN CITY GIRLS-EP

DAVID HAYES

TOASTERS-live
SCHIZOID-live
POULTRY MAGIC-TP
ATTITUDE-mini LP
ISOCRACY-TP
GOLDENEN ZITRONEN-TP
DESECRATION/SUBVERSE-split LP
JUSTICE LEAGUE-LP
KWIKWAY-TP
IGNITION-45
VIDEO STALIN-video
CRINGER-EP
RKL-LP
PLAGUE-EP
MERCYLAND-45

Guest: GEORGE TABB

RAMONES-Halfway to Sanity-LP
PRONG-Coliseum of Geeks-LP
FALSE PROPHETS-Implosion-LP
V/A-Turn It Around-2EP
NOMEANSNO-Sex Mad-LP
ED GEINS CAR-Light Up My Liver-LP
METALLICA-Garage Days-LP
ARTLESS-Boy With a Cunt-LP
DEAD KENNEDYS-Plastic Surgery Disasters-LP
BLACK DONNELYS-TP
LEAVING TRAINS-Fuck-LP
U2-War-LP
POLITICAL SILENCE-101-LP
DICK MANITOBAS WILD KINGDOM-live
LETCH PATROL-their shameless self-promotion

MAXIMUM ROCKNROLL RADIO

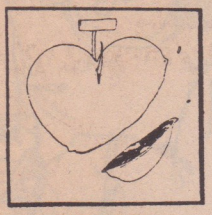
CFUV Victoria, BC 105.1FM Fri call sta
CFXU Antigonish, NS 700AM Tues 11PM
CKMS Waterloo, Ont 94.5FM call station
CRSU Montreal, Que call station
KFCF Fresno, CA 88.1FM Tues 9PM
KJHK Lawrence, KS 91FM Mon 11PM
KPFA Berkeley, CA 94.1FM Tues 9PM
KSPC Claremont, CA 88.7FM Sat 1AM
KUGS Bellingham, WA 89.3FM Sun 11PM
KZUM Lincoln, NE 89.3FM Thur 11PM
WCNI New London, CT 91.1FM Sun 10PM
WKDU Philadelphia, PA 91.7FM Thurs 10PM
WMUC College Park, MD 88FM Sun 9PM
WPSU Sch Haven, PA 89.7FM Fri 11PM
WMSE Milwaukee, WI 91.7FM Wed10PM
WZBT Gettysburg, PA 91.1FM Thur 11PM
Radio Pomme Louviers, France101.1FM Fri 4:30PM
Radio Dood Amsterdam, Holland Tues 10:30PM
Radio Skid Row Sydney, Australia 88.9FM Sat 11PM
DIY Radio So Manchester, UK 104.7FM

BIG BLACK
SONGS ABOUT FUCKING LP/CHROME CASSETTE

BIG BLACK
HE'S A WHORE b/w THE MODEL SINGLE

NO TREND
TRITONIAN NASH-VEGAS POLYESTER COMPLEX
LP/CHROME CASSETTE

BIG BLACK
HEADACHE 12" EP/CHROME CASSETTE EP



BIG BLACK
HEARTBEAT 7"

BUTTHOLE SURFERS
LOCUST ABORTION TECHNICIAN LP/CHROME CASSETTE

SCRATCH ACID
BERSERKER 12" EP/CHROME CASSETTE EP

KILLDOZER
BURL 12" EP

NOW AVAILABLE ON COMPACT DISC

BUTTHOLE SURFERS: ANOTHER MANS SAC,
REMBRANDT PUSSYHORSE
LOCUST ABORTION TECHNICIAN

BIG BLACK: SONGS ABOUT FUCKING

SEND S.A.S.E. FOR CATALOG
PLEASE ALLOW 6-8 WEEKS FOR DELIVERY
U.S. FUNDS ONLY

LPS/CHROME CASSETTES: $6.00 P.P. (U.S.A.), $7.50 P.P. (OVERSEAS AND CANADA)
12" EPS/CHROME CASSETTE EPS: $5.00 P.P. (U.S.A.), $6.50 P.P. (OVERSEAS AND CANADA)
7" EPS: $3.00 P.P. (U.S.A.), $4.00 P.P. (OVERSEAS AND CANADA)
COMPACT DISCS: $12.00 P.P. (U.S.A.) $13.50 (OVERSEAS AND CANADA)

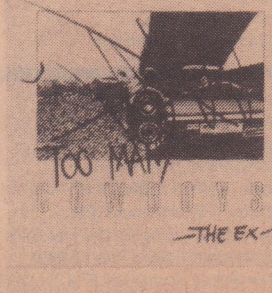
TOUCH and GO RECORDS
P.O. BOX 25520 CHICAGO, IL. 60625

MORDAM RECORDS

PO BOX 988 SAN FRANCISCO, CA 94101

FAITH NO MORE- We Care A Lot LP (The Original!), $7.00pp
RHYTHM PIGS 1st LP, $7.00 pp
VICTIMS FAMILY- Voltage and Violets LP, $7.00 pp
RHYTHM PIGS- Choke on This LP, $7.00pp
THE EX- Too Many Cowboys double LP $10.00pp
NEGAZIONE- Lo Spirito Continua LP, $7.00 pp
EMMA double compilation LP, $10.00 pp
REMEMBER SOWETO-benefit compilation LP, $7.00 pp
"VIVA UMKHONTO" benefit compilation LP, $7.00 pp

T- Shirts available too. Write for a free catalog.



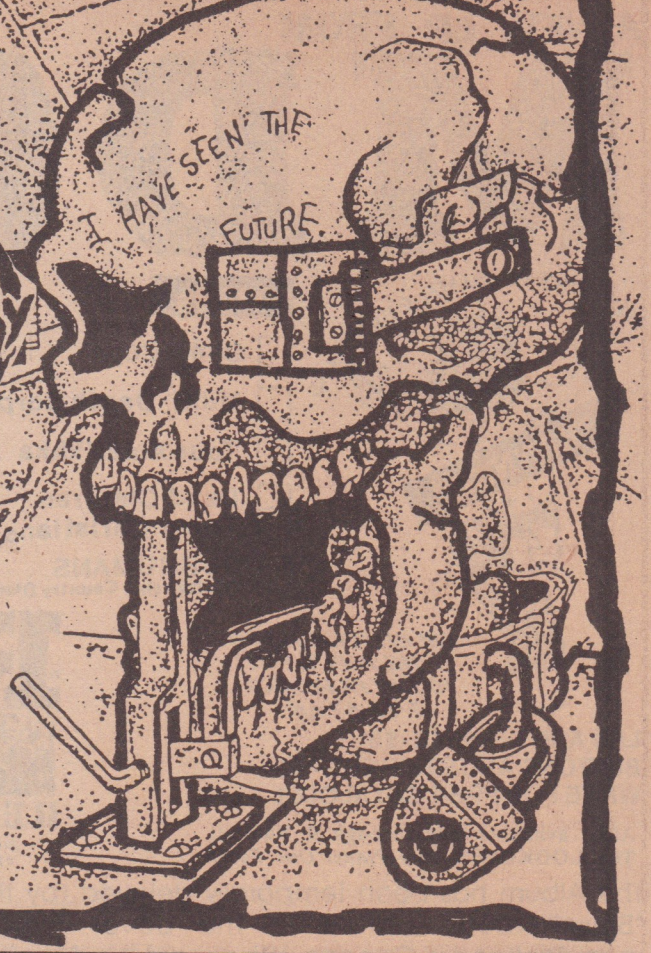
-THE EX-

TOO MANY COWBOYS
DOUBLE LP

ZED RECORDS

EUROPEAN POSTERS
T-SHIRTS
RECORDS
IMPORTS

A-N-A-R-C-H-Y



SEND ONE DOLLAR FOR CATALOG TO:

ZED RECORDS
1940 LAKEWOOD BLVD. LONG BEACH
CA 90815 USA

THE NEW POISON IDEA SURE DID DO IT TO ME. TORE ME UP REAL GOOD. IT'S ALL ALCHEMY RECORDS FAULT.
HAVE YOU HEARD THE NEW R.K.L. RECORD YET? IT OPENED ME UP.!!! THINGS LOOK DIFFERENT NOW. MY LIFE HAS CHANGED.
HAYDEN

Poison Idea
WAR ALL THE TIME

"LIFE STYLES OF THE RICH KIDS ON LSD"
– A Rock & Roll Nightmare –
A full length LP of all new material from
R.K.L.

NEUROSIS
PAIN OF MIND
COMING

Clown Alley
Circus·Of·Chaos

Sacrilege B.S.
PARTY WITH GOD

MELVINS
GLUEY PORCH TREATMENTS

THE GRIM
FACE OF BETRAYAL
COMING

ALCHEMY RECORDS

Available Everywhere
DISTRIBUTED BY ROUGH TRADE, IMPORTANT, ETC.
TO ORDER BY MAIL US$7.50 (POST PAID).
$8.50 CANADA. $10.50 OVERSEAS AIR. SEND CASH,
CHECKS OR MONEY ORDERS PAYABLE TO ALCHEMY
ALCHEMY #428 ■ P.O. BOX 597004 ■ S.F., CA 94159

A NEW LP FROM

MDC

$6 CHEAP

t-shirts

- ☐ Dead Cops
- ☐ Multi-Death Corp.
- ☐ Tour Amerikkka
- ☐ Dead Children
- ☐ Damn Christians
- ☐ SUBHUMANS — The Day the Country Died*

albums

- ☐ MDC- Millions of Dead Cops
- ☐ OFFENDERS
- ☐ MDC Smoke Signals
- ☐ PEACE COMP.* (*$11)

THE OFFICIAL ALBUM OF THE POPE'S VISIT TO SAN FRANCISCO 9-17-87 a.d.

MDCs

LPS AND T-SHIRTS -$6
BUTTONS AND STICKERS - 50¢
WRITE FOR FREE CATALOG!!!

Also available now through R Radical:
The LOOKOUTS *One Planet One People*

R RADICAL RECORDS

2440 16th Street #103 San Francisco Ca. 94103

The Album has been temporaily delayed (by the printer) due to the "Blasphemous" nature of the cover photo. It is now being manufactured in Canada. We expect it out in mid December.

RED RHINO RECORDS MAIL ORDER

- HERESY/CONCRETE SOX - SPLIT LP — £3.99
- BROKEN BONES - DECAPITATED 83-86 - £5.49
- CONFLICT - TURNING REBELLION INTO MONEY - £6.99 (DOUBLE LP)
- CIVILISED SOCIETY - VIOLENCE SUCKS — £4.79
- DISCHARGE - 1980/86 — £5.49
- CHUMBAWAMBA - PICTURES OF STARVING CHILDREN - £3.99
- CHUMBAWAMBA - NEVER MIND THE BALLOTS — £4.00
- STUPIDS - RETARD PICNIC — £3.99
- STUPIDS - VAN STUPID — £3.99
- DIGGING IN WATER V/A (DISORDER, BAD DRESS SENSE, STUPIDS, ETC) - £4.99

SEND US S.A.E OR 2. I.R.C's FOR MORE LISTS

POSTAL RATES.

EUROPE → 1-12" = £2 + £1 FOR EACH ADDITIONAL 12".

USA → 1-12" = £5 + £1 FOR EACH ADDITIONAL 12".

SEND STERLING MONEY ORDER TO:- RED RHINO 73 GOODRAM GATE YORK YORKSHIRE ENGLAND.

NOSEMAN T-SHIRTS/RECORDS

IMPORTANT:

Over the last few months a lot of the orders I've sent out haven't been getting to people. Based on the letters I've gotten this problem seems to have started in early June. Apparently the orders I've sent recently have gotten through. We turn around album orders immediately and t-shirt orders within 4 weeks.

If you've ordered something and have been waiting forever, it would be a great help if you could write me a letter if you haven't already. This way I can get more specific information on this problem and relate it to the post office. Since I don't forsee getting anywhere with the U.S. postal goons (It took me eight months to get a post office box, they said it would take less than a month), I'll probably end up re-sending several orders. If this pertains to you, please try to be patient and understand it is a major time and financial drain on me to re-send that many orders, but I will do it if necessary.

Also, as of 11/1/87, all t-shirts will be reduced to $6 a shirt (from $7). The $7 price helped cover the initial debts when we started last year, and we have since come close to breaking even (that's my goal in doing this). A new catalog should be out in December. Thanks for reading all of this!

For a complete catalog, send a 22¢ stamp or S.A.S.E.

Noseman • P.O. Box 1154 • Boulder, CO 80306

HARDCORE VIDEO

NEW JERSEY COMPILATION $19.95
Adrenalin O.D. - Skulls
Children in Adult Jails
Ed Gein's Car - Bedlam
Pleased Youth

All tapes done in VHS HiFi Stereo also available in BETA and 8MM

NEW JERSEY HARDCORE BASEMENT
Adrenalin O.D. - Skulls - Sand in the Face - Bedlam plus - My Three Sons (in the raw!) 120 min. $19.95

LIVE FROM CBGB'S (Alternative Press & Radio Council Benefit Show)
Damage - Children in Adult Jails
Adrenalin O.D. - Seizure
Token Entry - (112 min.) $24.95

BAND TOGETHER at CBGB's
Warzone - Ludichrist - Bedlam
Ed Gein's Car - Rest in Pieces -
Far Back Deep - Straight Ahead
$24.95 120 min.

FREE-FOR-ALL $24.95
BGK - The Burnt - Gorilla Biscuits
Subculture - N.Y. Hoods - Wretched
Honeymoon Killers - Dirge - 120
The Blisters - Misc. Stuff min.

HARDCORE SAMPLER
This tape contains one song from each band presented on the above 5 tapes. $19.95
90 min.

Mail check or money order to: PETER DE MATTIA 8 HADDON ROAD HEWITT, N.J. 07421

For more information call: 201-853-4420
All prices include postage. Tapes are mailed UPS the next day. Excellent quality!!

TOXIC SHOCK

Pomona Valley, and parts of San Gabriel Valley, Orange County and Riverside. In Southern California Toxic Shock sponsors MAXIMUMROCKNROLL radio every Sat 1 AM (late Friday night) on KSPC 88.7 FM which serves

When in So. Calif., VISIT OUR STORE! 10661 Mills, Montclair, CA 91763. Call 714-625-5781.

MAIL ORDER
NOV/DEC 87
(while supplies last)
ALBUMS and 12"s:

ZERO BOYS

VICIOUS CIRCLE

ABADDON "Wet za Wet" polish HC.....LP$6
AMOR FATI "Against Nature" eerie.....LP$6
JELLO BIAFRA "No more Cocoons"spoken2LP$10
BIG BLACK "Songs About Fucking".....LP$7
CHILD SUPPORT "Is" Bay area punknstufLP$6
CONTROLLED BLEEDING "Core" post-gore.LP$7
COUNTRY BOB & BLOODFARMERS try one!..LP$3
CRASH BOX "Finale" Italian speedcore.LP$7
DAIN BRAMAGE "I Scream" rock hard!...LP$6
DAYGLO ABORTIONS "Fetus" stupidcore..LP$6
DECLINO "Eresia" more Italian HC.....LP$5
DIDJITS "Fizzjob" recommended HC discLP$7
ELECTRIC LOVE MUFFIN "Playdoh Meat.."LP$7
ECO GUERILLAS Colorado politipunk....LP$5
DISAPPOINTED A FEW PEOPLE artcore....LP$5
GANG GREEN "PMRC Sucks" color wax!..12"$7
GERMAN SHEPARDS "Music for Sick Queers"$5
HOMO PICNIC "Days of Grey"phillypunk.LP$7
I.D.F."Carcass Party" creepy/colorwaxLP$7
HEIDEL "yeah, everythings great" HC..LP$7
KEITH LEVENE "Back to Black" white wax$5
MAD PARADE "Mad Parade" their first..LP$7
MISFITS "Evil Live" w bonus cuts.....LP$8
M.D.C. "Millions of Dead Cops".....LP$7
PUSSY GALORE "Right Now!" latest.....LP$8
RF7 "RF7 87" newest on Smoke 7 Rex...LP$7
76% UNCERTAIN "Monkey Time".....LP$7
SOULCIDE "Soulcide" Sammich/Dischord.LP$6
STRAIGHT AHEAD "Breakaway" NYCHC....12"$6
STUPIDS "Peruvian Vacation"back in!..LP$6
SHAVED PIGS "Breakfast is Served"....LP$6
U.K.SUBS "A.W.O.L." color wax.....LP$7
ZERO BOYS "Vicious Circle" blue wax..LP$6

CASSETTES:

ACTIVE INGREDIENTS "Fly Again"....$6
DAYGO ABORTIONS "Fetus" 2 bonus cuts$6
RAW POWER "Screams f Gutter/Wop Hour"$6
STUPIDS "Violent Vacation w P. Nuns"$6
ZERO BOYS "Vicious Circle" bonus cut$6

HICKOIDS

SEVEN INCH WONDERS:

ANTISEEN "Drastic" NC-HC 7"$2
EAST BAY RAY "Trouble"...7"$3
HICKOIDS "Hard Corn".....7"$3
HONOR ROLE "Purgatory"...7"$3
POWERAGE "Stop Apartheid"7"$2
STENCH SLC HC on Raunch..7"$3
U-MEN+"Dig It" way cool..7"$3

BANDS! Send us samples of your releases. 7's too! for distribution and radio!

STORES! Most of these items are available to you! Contact our wholesale dept 714-626-3090

T-SHIRTS $8 (50/50 material) specify M-L-XL
C.O.C. "Eye for Eye"
DAYGLO ABORTIONS
HICKOIDS Hard Corn th'INBRED family
STUPIDS 2 sides
ZERO BOYS 3 color

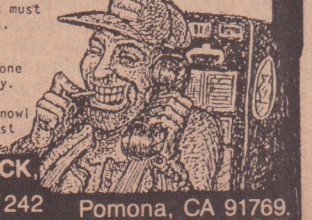
POSTAGE & HANDLING:

$1.75 first 2 items
25¢ each add(US only)
all others, write!

Calif. residents must add 6% sales tax.

M.O.'s or cash preferred
Checks will delay order.
Cattle-logues FREE with orders. Others must send $1

We offer C.O.D. phone service for US only. $20 minimum order. Call 714-625-5781 now! 7 days a week11-6pst No flakes please!



TOXIC SHOCK,
Box 242 Pomona, CA 91769.

☆HERESY☆

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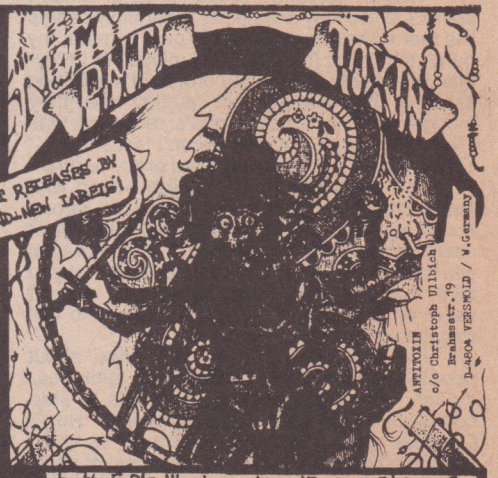

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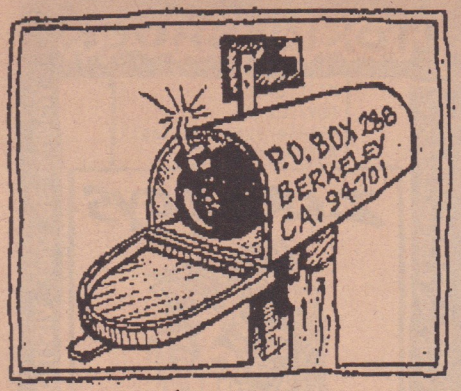

Dear MRR,

This letter has to do with the new OI POLLOI EP and about punk and skin unity. The new Oi Polloi release sings about skins and punks uniting to fight the system and its oppression. I don't see how it is possible for this to happen in the U.S. I have been active in the punk movement for many years and in all this time I have never seen punk and skin unity that was directed against our fuck up system. I have seen skin and punk unity to drink beer or to dance at gigs but as far as action, protests or revolt no I can honestly say never.

I have been beaten up by skins and harrassed for wearing Cr@ss shirts or having subversive tattoos and still I have to ask how can this unity occur. When they are so against the punks who hope to destroy this ruthless system. If any skin would hope to unite with me I would open my arms and welcome his or her unity. but I still believe this is difficult when most skins believe in America, when punks hope to fight against it. I don't live in Europe and I don't know how skins and punks are over there, but as far as the U.S. goes I have never seen it happen. It would be great if this would happen because skins are just as oppressed as punks and the rest of the people in our country or world for that matter.

Oi Polloi hopes to bring together these two forces and I respect this band a great deal. But I ask again how can this happen in America. People, Skins, Punks, anyone please write me, answer my question. Thank, Peace and Freedom, Mark. Write
A.W.O.L./ PO Box 455/ Woodmere, NY 11589

Dear Maximum,

I had a pretty shitty experience this past month that I would like to share with you. Before I begin I know you will probably not publish this but it is important to me. Without your help I am useless and what I have to say will not affect anything. I am an extremely lucky person because of the advantages of my scene.. I often read of scene reports of violence or in scene wars but that is no reality in Buffalo. There is a small scene here. Unified, strong, and loud but with little violence. It is truly a great scene and one I am proud of being a part of.

The problems started when a couple of my friends went up to the DAYGLO ABORTIONS in Toronto for a matinee. We found out that GODCORP., BUNCHOFUCKINGOOFS, and the BLACK DONNELYS were also playing. I was stoked to see them come on. During the Black Donnelys the trouble started. A huge mother fucker was devouring everyone in the pit. He was obviously smashed out of his mind and he did everything possible to fuck up our fun time. Jumping on kids who were just standing on the sides. I was not really paying attention to him until he looked right at me and punched me in the mouth. I began to literally spit up pieces of my teeth. I later found out some of my teeth permanently died and had to be tramautized. I found out that this was usual behaviour for this fucker. Ten minutes later I could not believe my eyes the same fucker was on stage as the bass player for Bunchofuckingoofs. I could not believe it. He wanted me to support his fucking nazi band after I was spitting up my teeth. Fuck that! I suggest that everyone boycoytt this nazi, violent band. I thought I was supposed to be helped by bands not destroyed. I will never support this band and I hope you see the violence this band promotes.
Charles Carbone of Pathetic Fallacy

Dear MRR:

A big "howdy" from the cornfields of Indiana! I have a few words to say about what seems to be not only a problem in the punk "scene," but in the entire world. This is apathy.

I'm from a small town in northeastern Indiana called Monon, population about 1500 (175 people and around 1325 cows). Because we didn't like 4 X 4 trucks and chewing tobacco, at around the age of 13, my friends and I (all three of us) became very interested in punk music. The SEX PISTOLS and The CLASH had recently been introduced to the U.S. and the California HC scene had just started blooming. In listening to these bands I hypothesized what I believed to be the meaning of what it is to be punk. To me, being punk means seeing beyond society's mores and customs and becoming a truly caring and responsive individual. Punk music was, artistically, a lash out against the commonly & blindly accepted ways of society; personally, it was a call to find my own value system, a value system that, if one were true to his/herself, would lead to great compassion and caring for others and the world around them.

Well, my idealism was pretty flattened when I attended college at Indiana University in Bloomington and actually experienced a "scene." Not to generalize, because there are some very concerned people motivated to try to change the BTON scene, but what I saw was quite different from my ideal of punk. People seemed overly concerned with their dress, too into getting wasted to be responsive and active (mostly out of sheer boredom), and too apathetic to care what was happening with the world around them. Punk seemed more a fashion than a philosophy.

What's happened to the ideals of which I speak? Were they imagined? It certainly seems like that sometimes. Over this past summer my band, the N.IDs (Nihilistic Ids), played in Lafayette, In. After the show, our drummer's girlfriend asked a couple of younger "punks" what they thought of us. The first one's response was "They were okay, but they weren't fast enough." The second said, "They dressed pretty normal."

Our band has a '77 English sound with many influences and concentrates on strong social, political and personal lyrics with lots of satire. We all dress commonly, to us it's not what you look like or how fast you are, it's what you think that counts. Unfortunately, this doesn't seem to hold true for many of those who call themselves "punk."

I'm not writing this to just gripe about people's apathy and superficial attitudes, though. I'm writing this to ask peple to stop complaining and start acting against it. How? Organize groups within the "scene" to unify, distribute fanzines and flyers, and most of all, to communicate and listen. Try to get out the idea that the message in punk is what counts, and that message is compassion, not music or fashion. Don't be a "punk clique" either. There are many people in this world who know nothing of punk/HC music but who share the ideals I am speaking of. Don't limit yourself. Only by caring can we make others care, and only by caring enough to change things can we improve our world.
Sean/ The N. IDs/ 516 S. Fess/ Bloomington, IN 47401.

Dear MRR:

Seems that people returning from a GBH/ACCUSED show trashed this ferry boat ($30,000 damage). This incident began when a guy urinated on a couch or something in the passenger compartment. A guy took out a fireaxe and started trying to hack his way into the crew room.

It is unfortunate that idiots like this have to vandalize public transportation. What is even worse is that one of the GBH guys said he was "quietly proud" that the ferry was destroyed. Okay, personal opinion. But when the general TV audience sees his attitude, it makes the whole of us look bad. We have enough problems in this area putting on shows and finding somewhere where ordinances permit.

I am afraid that the result of dorks like this will be no all-age shows in western Washington. Already the Seattle area has no shows. And the show mentioned was in Bremerton because 1 of the 2 places in Tacoma was sold.

How would you react if you knew nothing about this? It makes us all look bad. Thanks,
The Ghost of Lorne Greene

5 arrested after melee aboard ferry

The Associated Press

SEATTLE — Five people were arrested and the state ferry *Kitsap* was forced out of service early Saturday after fans returning from a rock concert chanted "kill the cops" and forced two police officers to lock themselves in a room, ferry officials said.

A man wielding an ax cut tables, chairs and other fixtures, said Washington State Ferries spokeswoman Pat Patterson. Ceiling and floor tiles were chopped up, releasing asbestos into the passenger cabin, she said. No one was hurt.

Bremerton police Sgt. Mike Fuller said the 1:50 a.m. sailing of the ferry from Bremerton to Seattle had among its 203 passengers about 150 "punk rockers" returning from a Friday night concert by the British group GBH. Also aboard were two off-duty Bremerton police officers hired by the ferry system for security.

Patterson said the trouble apparently started when a young woman began dancing for the crowd and proceeded to disrobe. The two officers told the woman to stop, and she did, Patterson said, but that upset the crowd.

The officers made two arrests and then locked themselves in a crew room, using the intercom to alert the captain. About 20 Seattle police met the ferry at the downtown Seattle ferry terminal, Fuller said.

Looney chums at MRR,

I know George of the False Prophets is the regular scene report writer-guy, but I'm gonna move in on his little operation, 'cos I just came home — my ears are still ringing — from the most amazing show I have ever seen, and it would be a crime if no one wrote in about it. I know New York has a pretty grim reputation, and for the most part it's deserved — I hear nazis are on the move and patriotism has hit this city like a disease, but today's "Fuck Fascism" matinee at CBGB's gave me (to crucially bite off Youth of Today) "faith in the human race". The show started at 4:00 (CBGB's seems to have a policy of opening their doors an hour late) and opened with NEW REPUBLIC, a sarcastic crew of young men from Jersey with some great songs including "Christian aerobics" (or doggy style with Tammy-Faye), "U.S.A. for South Africa", and a

song about sell-out metal called "How does it feel to be a whore, asshole?" (sorry, I'm just guessing at the names), complete with guitar solos and a long-hair wig for the bassist. Next up was FRIENDS OF THE FAMILY who I hear were sort of nervous about doing the show 'cos they're not really "hardcore", but they went over really well with the audience. Song title of the week: "Funk against Fascism". They were followed by THE SHAVED PIGS who, shall we say, ripped and raged. They were very generous with their "Breakfast is Served" LP, tossing a stack to the audience. I was one of the lucky crew who got one (such a deal — $5 for a great show and a $7 LP). They also impressed the audience by trading instruments, claiming they'd seen Kiss do it. Headlining was A.P.P.L.E. who were the most incredibly great and most political band I have ever seen or heard with some really beautiful female vocals. Get their EP fast. With songs like "Columbus Invaded America" (tomorrow is Columbus Day) and "Impeach Reagan", and a really great folk cover that everyone except me knew, they had the audience in a frenzy. Halfway through their set, between songs, the guitarist announced that there was a bunch of fascist skins waiting outside to kick their asses, and asked for support. It was fuckin' upliftin' to see the entire audience screaming unity — 100% ready to go outside and do battle. When we got outside, however, the only fascist in sight was a cop who drove his 3-wheeled box down the sidewalk and searched an old black guy who was standing on the street in front of the shelter that's next door to CBGB's. All he managed to find were some Kleenex tissues (which, to his limited defense, crack dealers carry vials in). When a bunch of kids standing outside CB's began reading off his badge number, Mr. Policeman lost his temper and went up to a kid who was standing in the back of the crowd and started yelling shit like: "You got something to say? You got something to say?" (No, I never believed in that amendment), and hitting the mailbox the kid was standing next to with his nightstick. Finally a bouncer came out and made peace with Officer Bob, who he claimed was actually a very nice guy, and settled the confrontation. New York, what a town.

Well I guess that's it, I'm a compulsive letter writer, so here's my address in case you want to write me or come to my house and beat me up: Casper, 565 5th Ave, Brooklyn, NY 11215.

P.S. The latest news in the NUCLEAR ASSAULT/ S.O.D. controversy is Nuclear Assault flyers going up reading "fuck MRR" and "NY Pride". Another step for intelligent metal.

P.P.S. Any cyclists out there?

Beloved MRR readers -

Let's face facts: They made a legendary 22 song 7 inch and did a second 7 inch which rules... but they sank, and they sank deep!

I won't even bother to discuss the music they play, because that's their personal choice. I will not argue whether they did right to sign to a major, money making label (do Capitalists Suck??!) or not. In this letter I just want to tell you what happened during a show, which they played in Utrecht on Sept. 25th. We went there cause after all they were one of our faves and they might play some old songs.

So first HOLY TERROR hit the stage. Incredible, I didn't know I could hate metal that much.

Then it was their turn, we saw the track-list and spotted quite a few old songs (and tons of new ones). They started playing, played for a while and all of a sudden this huge metaller was on stage. He was showing how small his brains are by making à Hitler salute... So what do you expect a band with this history to do?? Right! Just continue their set!! The metal got offstage.

The band started playing "Stupid, Stupid War" intro. The metal marches in front of stage... sieg heiling... he stops (not for any visible reason) after a few more songs he's on stage again together with a skinhead (brother in ignorance) and again and again the Hitler salute... Kurt sees, Kurt sings, Kurt doesn't bother to speak out... (and so does the rest of the band) Damn! ... I knew they started playing fucking heavy metal but why tolerate this?? I thought there would be some brains left in their heads, but they proved me wrong!!

D.R.I. turned into what their name stands for!!! Dirty Rotten Imbeciles, actually I'm sorry I said this because it's an insult to all imbeciles!!! There's no name or word for their (D.R.I.'s) ignorance.

That's all, join the waterwaggon!!
Theun K./ Remvardplaats 22/ 3871 MH Hoevelaken/ Holland

DEAR MAXIMUM ROCK'N'ROLL,

I'm not exactly sure how many of you out there pay attention that much to TV, but for me it's not too often. However, just last week I was watching the World Series games on ABC when an interesting and slightly provocative commercial caught my attention. It was for an up-coming ABC After-School Special entitled "The Day My Kid Turned Punk." The previews for it seemed halarious, so a few friends of mine and I decided to tune in the following Wednesday afternoon just to see what kind of message the network was trying to get across to the younger demographic after-school audience, and how they would handle the concept of "punk."

The basic plot featured a typical middle-class family: a mother and father, two sons and a daughter. The oldest son was your basic Biff Preppy with the feathered hair, a girl of about 10 or 11, and the star of the show, the second son of about 16. At home he would never get much attention, and his family just sort of ignored him as they went about their everyday business. Since I can't remember his exact name, I'll call him "John." John played classical and rock guitar and classical violin, and he was also very good with young children, and found a summer job as a counselor at a hotel day-care center. The fact that he was being basically ignored, combined with the fact that he just got new contact lenses to replace his ugly glasses, caused him to seek a different "image," as he put it. He even tried telling his parents about it before he left for his job, but they were too interested in other things at the time to listen. So he left for his job, taking with him an odd assortment of "punk" clothes to go along with this new image. At the bus station he found a bag of make-up left behind by a couple of trendy-looking girls, and went into the bathroom and began his transormation. In there he cut up a t-shirt, cut some hair (not much) off the sides of his head and fixed it up with mousse and colored hair spray, and put on the make-up and punk clothes and emerged a totally different-looking person. His "radical" appearance almost stopped him from getting his promised job, but once he gained their approval of the way he worked with the kids in the day-care, his supervisor, the owner of the hotel, didn't really mind his appearance, although he did try and talk him into dressing like a "normal human being." John basically told him that he was doing this because it made him "look cool" and also got a job as a singer/guitarist for a local lip-sync "punk" band that played every friday at this all ages club in town.

John's mother was to give a speech on "The Punk Syndrome, How Parents Can Avoid It" at the same hotel where John worked. When his parents arrived for the speech, they were very shocked at their son's new image, and spent most of their time trying to find out WHY he had done it. He basically told them that it looked cool, and that now they were finally paying him some attention due to his new appearance. His mother was especially upset, mainly because she felt she would be the laughing stock of the convention that weekend. A TV news crew even caught John passing by when they were interviewing his mother about her up-coming speech, and got him saying "Hi mom," and showed this on that night's evening news broadcast. His mother then decided to change the speech into a panel discussion with some of her son's "punk" friends fielding questions from an audience full of conservative parents. The discussion was basically a freak show, but the panel, made up of a group of about six poseurs, all with Ziggy Stardust make-up and Sigue Sigue Sputnik hair, answered all of the age-old questions as to their appearance and WHY they had to look so weird and whether it was related to drugs, etc., enough to make them basically acceptable in the eyes of the audience. John's mother even changed the point of the discussion from "How Parents Can Avoid It" to finding out WHY their children are doing it. The panel discussion went over very well, and his mother received much praise for it. But, much to his parents' dismay, John decided to keep his new look, although he did decide to get rid of the stupid make-up and most of the colored hair spray, because he felt rather comfortable with it. And his parents had to live with it whether they liked it or not.

While the previews for this After-School Special made it appear as if the network was going to totally go off on punk and how it is destroying America's youth, it turned out to not be so bad. The main thing I saw that kind of bothered me was the fact that they attributed it to just wanting attention or that kids do it to "look cool" instead of putting across the idea of there actually being an attitude behind it. I feel that this coincides with the majority of today's adults trying to write punk off as just a fashion statement or a "phase" that they will eventually get over and become respectable slaves of society. Punk, as has been stated many times, is an attitude; a rebellion against the mindless conformism and norms of society, and most Americans don't realize this. That's because all they seem to notice is the outward appearance the hair, clothing, jewelry, and in some cases, the make-up. They think, "Why, they're just doing it to attract attention to themselves." Do people ever realize or think that maybe they're trying to attract attention to their BELIEFS? This is the great harm that is affecting punk today. So many are getting into it: just because of the appearance. Those, whom we may label "poseurs or trendies," are the real threat to the movement, who will ultimately incorporate punk as just another fashion. That's why more of us in the scene today need to do more in the form of protesting rather than sitting on our asses wasting away. The way you LOOK isn't so important as the may you THINK. So go ahead and get your mohawk, wear your combat boots, leather jacket, and torn jeans, but just be sure that you understand that there's more to it than that. The main idea this TV show put across was that it's okay to do what you want and be different, but it's up to us to understand that appearances aren't everything. If you saw this TV show and feel as strongly about defending the punk scene as I do, write a letter to ABC telling them that they dwelled too much on the fashion of punk and not the attitude. Defend yourself. We understand what we're about, but sometimes we have to help other people understand that, too.
KØPPER PIPELINE Fanzine, P.O. Box 859/ Warrensburg, MO 64093

Dear MRR,

I am responding to the letter written in issue 52 by the person in service with the Air Force. I am in the Army and sympathize with the comments he made about the military, and having to deal with the conflicts he has with himself, and the people who judge him on the basis that he is caught up in the machine. Like him, I would like everyone to know that not all G.I.'s want war, much less agree with the policies set up by our government. Since I've been in the Army people treat me differently, mainly because they think that I'm another typical G.I.. I am strongly opposed to a nuclear force in Europe (and the rest of the world for that matter), and American involvement in Central America. My superiors know how I feel and take measures to make my life in this shit hole miserable. The military, like the government, is a very tight knit organization and has no room for radical thought in its system. So why am I in? Well, all I can say is — I made a mistake, I can't change that, I'll have to deal with it. However, I do ask the readers of MRR to accept those of us opposed to the American

system as people like yourselves.

Remember, we don't make the decisions, the president and his little group of decision makers do. We have the unfortunate "duty" to carry out those orders, it's really harder for us in some cases. We value peace just as much as any one else does. Judge us as you would any other person, but leave the military and this fucked government out of it.
Arman/ Colorado Springs, CO

Dear MR&R:

Well Mykel, you really did it this time. I haven't been so pissed off in a long time. In your column in MRR #53, you mentioned the Rene Guyon Society, NAMBLA, and the Pedophiles Information Exchange. I'm really disgusted. I have a real problem dealing with the existence of things like that and I'm not embarassed to tell you why. My father fucked me over in just about every way imaginable for a long time. It was worse than anything I think I'll ever have to deal with in my lifetime. As a matter of fact, if there weren't a restraining order against him, I'd hunt the bastard down and kill him. The only thing that would suck about the whole thing, would be that I'd be shipped off to rot somewhere in a jail cell for ridding the world of one more sicko junkie asshole. I'm wondering just what goes through the minds of people like that. (I'm wondering if their "minds" even exist.) Who are they to fuck up little kids and their minds for their own personal gratification? Ten years old? Fuck that. The fucker that tries that shit on my kids will be signing his own death certificate. Anyway Mykel, thanks for bringing it to others' attention. That shit is no fun.

Now that I've blown off all my steam, a few other things I feel the need to comment on... First of all, to Unsigned in N.Y., have you become a "racist, sexist, fascist, capitalist, pro-American offspring of Cockrock heavy metal"? It sure sounds like it. What's wrong with being pro-American? If you think America sucks so bad, then GET THE FUCK OUT!!!! Go to a country like Iran for instance. Homosexuals, criminals, nonconformists, those who defy the government in any way, hell, even those who might even participate in a magazine like this would not last very long. Because they'd be killed by their own government. Why not appreciate the mere fact that you can write to a magazine such as this and not fear governmental retaliatory actions. I know that America doesn't seem to be the greatest all the time, but at least in America, you can be different and not have to fear for your life. If you want to stay here, why don't you stop bitching and do something?! TAKE ACTION!! FUCK YOUR WHINING!! Also, why don't you go look up the word "fascist" in your local dictionary? Fascism is a dictatorship led under severe economic and social regimentation, not to mention, forcible suppression of any opposition. (Sounds like a barrel of laughs to me...) Now, correct me if I'm wrong, but I fail to see how one can have a fascist government and a capitalist economy! Capitalism deals with a FREE market. If you're going to preach politics, try to know what you're saying! A fascist skin? I've never met one but it would be quite interesting to hear their views. Most of the skins I know are Pro-American and NOT nazis. (No, I'm not kidding myself, I'm well aware that there are nazi punks and skins.)

And as for Patty in Hampton Roads VA. what the fuck is this? "Self expression is what it's all about. Don't rob others of theirs." HA HA HA!! Well I don't fuck with the self expression of the "Average" Joe American, but he sure feels that it's OK to fuck with mine. I've been spit on, and chased by Red Necks who think you're scum if you don't have a load of fresh cow shit stuck to your boots and chew under your lip. I've busted my ass looking for jobs and have actually been told to my face, "We don't hire people who look like you here." So, until others start respecting MY self expression, FUCK YOUR HIPPY-DIPPY OUTLOOK! (But then, that's just the humble (?) opinion of one lowly little "scum bag".) And "fuck the world". That's a cheery load for someone who, only a few lines before practically preached about letting people do whatever makes them happy and expressing themselves. You want everyone in the world to be themselves and be happy, but you say "fuck the world" at the same time? I'm sorry but that has me confused. I guess you sit on your ass and try not to exert too much effort into promoting a change. Well, I'm no "Mary Sunshine", but NOTHING is going to change if a lot of people take that same fuck-all attitude.

One final thing I really feel the pressing need to disturb shit about... While the Pope was in L.A., I heard they arrested all of the "street people". I just can't beleive that shit. Does "God" (IF he even exists.) only care about the bourgeousie? I thought "god" was supposed to be unprejudiced. (It's not only the "street people" that I see religious groups condeming.) Are there no poor catholics? Or are they not allowed to be poor either?! Is the Pope so pristine that he can only recognize the devout and the rich as being worthy of his oh-so-wonderful-blessings! (Gosh what lucky people!) To tell you the truth, I'd rather burn in "hell" (Another great Christian concept! My mother assures me I'm going there...) than be "graced" by the presence of such a pious, self-righteous, "Holier-than-Thou", hypocrite. These people are not only the victims of our rather piss poor economy, but they got fucked by their own government. Imagine it, you live on the street because you can't afford practically anything and you can't get a job, or whatever the circumstances are. But you live in the streets of America. And suddenly you're being arrested because some "holy diety"-like, sub-human, jesus freak is going to pay a little visit. The same country that basically put you on the streets, is arresting you because, well I guess they're ashamed. Talk about fucked! (now before you get ready to jump my frame, I already stated that America was not always the greatest...)

Anyway, I guess I've had enough fun for tonight. A few B.S. items before I go... WHITTY!! Where the hell are you? If you read this please write me! TED- I LOVE YOU! Wolf- Get out of jail soon bro 'cuz I miss you. Jello Biafra kicked ass! (and isn't it about time?) I hope you print this 'cuz if you don't it'd sure be a giant fucking waste of time...Thanx/ Stay Free and Stay AWARE/
Belson '78 (L.C.)/ 302 Easy St. #37/ Mountain View, CA/ 94043

Hello MR+R,

Greetings from the vast wasteland that is southern Oklahoma. I could go into a long sob story about my hellish exile from New York to the hick town of Ada, but I'll get right to my point.

In response to Ingrid's letter in #53, I really don't see why or how the MENTORS' musical talent justifies their lyrics. It seems pretty silly to say in effect "Oh, they sing about raping women, but it's OK because they can jam out some bitchin tunes!"

However, I don't want every group to have heavy, serious Crass-type lyrics. My two favorite bands are the Cramps and the Misfits, both of which win few prizes for intelligent song lyrics. But, there is a big difference between songs that no one can really take seriously ("I Turned Into A Martian"?) and songs that are easy to see as misguided homophobic/ sexist/ racist/ etc.

Even if the members of S.O.D. did intend their album as a joke, it's still not a reason to sing "Speak English Or Die". It's all well and good to say that it's just an attempt to see "how much power and ultimate grunge one could compress onto one slab of vinyl", but hey, they still preach intolerance. you don't need to sing about hating people because they don't speak English in order to have power and grunge (Listen to Flipper or the Butthole Surfers).

Moving right along to the same topic, wasn't Elric's letter really witty? SKREWDRIVER "maintaining their message in the face of adversity" is a bunch of bullshit. It takes more guts to stand up and try to get people to think for themselves than it does to lace up your Doc Martens and sing about hating black people.

Skrewdriver's "message" is just a rephrasing of the British government's ideology. I'm honestly surprised that the police hassle the members of Skrewdriver. I'd of thought they'd be buying drinks for them and telling 'em to keep up the good work.

Ah, the intolerance grows and grows. It's sad that some people see humor as justification for spreading hate, because they're the only ones laughing at the joke...
peace, love, unity and vinyl,
Mike/ PO box 2063/ Ada, OK 74820

MRR and Quad from L-vi11e KY,

I wanna throw in my "just a thought" about Quad's letter (MRR#53) reacting to Mykel Board's column. Quad, a gender/sex unidentified individual, proposes that women need to develop a more "female attitude." Quad brings this up because it seems lately women have been trying to "copy male ideals, and not being males, naturally don't do it as well." Well, I would disagree with that in its own "logic," but instead let me make a few basic observations. Quad seems to think there's some absolute biologically determined personality differences between men and women. Quad is wrong. There's two ways of looking at it : one has to do with sex — yeah, most of us really appreciate it, and it has to do purely with biology — dick or twat (male or female); then there's GENDER which is purely SOCIAL, what our society defines as masculine or feminine — who reads Sports Illustrated vs. who reads Better Homes and Gardens. It's obvious — a gay man for example, is by sex male, but by mainstream social definition of gender, feminine (effeminate). If you look at the situation that way, it's obvious that women have tried both the feminine and masculine definitions of social roles (or ideals, attitudes, whatever you want to call them). Quad suggests that women must look for something else - I say fuck that. Blaming the victim once again. Maybe it's time for men to try the feminine approach, since women have found it necessary to learn both ways. "Just a thought."

But why should we keep having this artificial division of the sexes/genders? It's just one of those things that is a pillar of mainstream power and social control. Frankly, I think women have benefitted from the mind-opening involved in learning the ropes of being masculine as well as feminine, with a lot of suffering because men are still mostly stuck in one gender. What we really need to do is just all start acting like HUMANS. Get rid of the idea of mankind and start working on a idea of humanness which gives everyone a chance for the full range of their personalities to come out. More than "just a thought." Write me if you agree, disagree or have another thought.
J. Y-bark/ 521 S. Fess/ Bloomin'gulch, IN 47401

Dear MRR,

I would like to offer Teg & anyone else interested some arguments against people who say homosexuality is unnatural.

Does unnatural mean never done by animals (other than humans)? According to Michael Ruse in "The Morality of Homosexuality" (philosophy and Sex eds. Rbt. Baker & Fred Elliston), homosexuality is widespread among animals. Primates engage in mutual masturbation and anal intercourse, in some mammals the males mount each other and climax, and females show strong bonding along with sexual type behavior among themselves.

Does unnatural mean that there is no biological point to it? Obviously, people who engage only in homosexuality are not direct participants in reproduction & thus the evolution of the species. There is however, a phenomena called "kin selection" which involves reproduction by proxy (ie helping close relatives to reproduce more effectively). This has been documented in the animal world among ants, bees, and wasps. One interesting possible correlation can be found among some Native American cultures. In some tribes, homosexuals became shamans who were powerful and had great financial influeuce in the group. Thus, the shaman was able to help his close kin to make good marriages & to keep the family line going.

Can anything which exists really be "unnatural"? Sounds impossible to me. Something either is or it isn't. Whatever exists must be natural.

Are humans completely controlled by biology? I'd say obviously not. Any discussion of human behavior must take into account culture. Homosexuality might not, according to some people, be part of our animal nature (ie biology) but it could be an aspect of our human nature (ie culture).

Does biologically unnatural, if there is such a thing, mean immoral? Questions of biology and questions of ethics are, I believe, entirely separate subjects. I do not think naturalness & morality are logically connected. As Ruse says, "Whether we do something or not is one thing. Whether it is moral or immoral is quite another."

I could go into the question of perversion, Kantian & utilitarian analyses, the religious case against homosexuality, etc, but I really just wanted to give you people a good weapon againet those who scream "unnatural!!" I highly recommend the book Philosophy and Sex. It discusses multiple aspects of not only homosexuality but also adultery, monogamy, the semantics of sex ("Of Chicks & Pricks"), feminism, abortion, promiscuity, and "perversion". It's published by Prometheus Books. The paperback is $16.95. For that reason I suggest you check second hand book stores first. It really is worth reading especially if you tend to get involved in lots of arguments. Dazzle them with logic, my friends. Good luck to everyone trying to bring a little rational thought to the world. LOVE, Adam/ PCC/ 8218 White Oak/ San Antonio TX 78230

P.S. Be careful, folks. My friend Paul at Presents of Mind in Dallas says that the post office (or someone else?) has opened his mail several times-they seem to be inclined to open large envelopes or folded over 'zines with @ on them.

Dear MRR,

Everyone seems to have a theory on why the Iran-Contra affair actually occurred. Well here's mine, Ollie actually wanted to become a Hollywood star like a good friend we all know. I think he figured that doing something as stupid as trying to trade arms for hostages (which he knew would leak out to the public sometime) would get him in the spotlight (TV, magazines, radio). We all know what happened. I wonder what he'll do next to get in the movies. Love peace,
Nobu Kiuchi/ 9-4-2-1015 Ojima/ Koto-Ku Tokyo/ Japan 136

P.S. If anyone out there is into AOD, Ill Repute, Minor Threat, RKL, the DK's, Pink Floyd or Japanese bands like Outo, SOB, GIL and Lip Cream or just wants to write, go ahead and write me. Thanks a lot.

MRR and readers-

Somebody help! What has become of ISM? One of my favorite bands has apparently just disappeared. I have written to them repeatedly and no response. I ordered their second album and some t-shirts and have gotten no word. The check I sent has never been cashed, so I wasn't ripped off, but still I'm wondering about their whereabouts.

I heard about their second LP Sophomore Jinx, when I wrote to them in the summer of '86. They said it would be out in September or October of '86, so I sent for it in January of this year. I have not gotten any word since that time, even after five or six subsequent letters.

So please, if anyone knows what's going on, let me know. Does ISM still exist? Did the Sophomore Jinx LP ever come out? Does their label S.I.N. records still exist? Does Ernest Borgnine really exist? And what about asparagus? Please, somebody help.
Dave/ 1956 Maple Rd./ Stow, OH 44224

P.S. Anyone who has never listened to ISM, I encourage you to check them out and if you happen to own either of the first two ISM 7"s and are willing to sell or trade, let me know.

P.P.S. I also got ripped by Adult Contemporary Recordings. My check came back cashed all right, but no goods.

P.P.P.S. Also, if you've never heard the FEEDERZ, check them out. Too many people I've come into contact with have never heard of them. The FEEDERZ are greater than god!

Maximum Rock 'n Roll & to our friends at Gilman Street,

To all of you who attended the benefit for the Food Bank at the AIDS Project of the East Bay, we extend our deepest gratitude for your donation of 451 dollars. This money will go toward stocking our food bank, which serves people with AIDS or ARC. We are dependent upon good folks such as yourselves in order to provide our services. Thank you for helping us to lend this hand to our brothers and sisters who have been stricken with this disease.

Our gratitude also goes out to the members of MDC, The McGUIRES, OPERATION IVY, AS IS, and BITCH FIGHT, all who provided a great night of entertainment and really brought the house down with a great show!

Thank you also to the good people of Gilman Street who offered their help in pulling this thing off. You're all great and we love you very much and thank you for your help and concern !!!! Sincerely, David Hardy, Food Bank Coordinator

P.S. - Anyone who couldn't make the benefit and wishes to help us out can contact the AIDS Project of the East Bay/ 400 40th St, Suite 200/ Oakland, CA 94609/ (415) 420-8181.

Dear readers,

This letter came in too late for issue #54, but hopefully you can still show support and get info by writing Maria.

HI.....

I'm writing to let as many people as I can know about a couple of things that you won't read in the times or see on the 11 o' clock news.

First of all, there's this woman named Katya Komisaruk and she's about 25 and she's done one of the most courageous, bitchenest, individual inspired and carried out actions that I ever heard of. This woman from San Francisco hitchhiked — alone — to the Vandenberg Air Force Base in Santa Barbara with a hammer, a drill and a crowbar in her backpack. She walked on to the base — just walked right in — there was no security — found the building with a big sign that said "NAVSTAR" — broke a window (still no security) and spent 2 hours dismantling this war machine — THE thing responsible for guiding the satellites which guide the missles in event of a FIRST STRIKE ATTACK by our peace loving nation (with liberty and justice for all). This is the monster this woman destroyed in the middle of the night. How many headlines did it make? When she was finished, she hitchhiked home and called a press conference the next day — That's when they found out.

Now you know. I think it's a fucking amazing thing to do. With all our talk, our T-shirts with symbols, our song lyrics... How many people do you know with the guts to even try such a thing?... Not saying that anything less than an action like this is worthless... but it just makes what she did that much more amazing.

The second part is that she's going on trial this month (Oct.) in L.A. The judge -- a 67 year old Reagan appointee -- will not let her mention the nuclear issue at all in her defense -- he says this will "contaminate" the Jury and make them decide on their feelings and not "the Facts"... FUCK... This is our idea of a fair trial?: one question ; Did you destroy the computer? A: Yes -- guilty, 20 years -- yeah 20 fucking years!!

That's why I'm writing this letter -- to let people know! and if you got any kind of heart or brain at all -- you know we got to support what this woman did so that she won't be sentenced and forgotten and the statement she made never heard. If you just say "she was stupid for doing that", she broke the law, listen, if black people hadn't broken the law and sat in the front of the bus, we'd be competing with South Africa still for the title of world bigot. Rights are never given, they've always had to be fought for, just relate to experiences with your own parents.

People around L.A., come to the trial. Katya needs support. We can stand up and say what needs to be said, even if we are "escorted out of the courtroom". Get in touch with me, I live near downtown L.A., and we can get together and get rides to the federal courthouse. Put some action where your mouth is, try it it's good for you. Maria Gil/ 3118 E. Florence Ave/ Huntington Park, CA. 90255

PS: Ingrid from BULIMIA BANQUET, I owe you $5.00 for some pictures but I had lost your address, I was so happy to find your letter and address in Max R'n'R #53. And thank you so much cuz I'm sure you also consider me a unique "rarity": "in our bilingual society" since I speak English so well for someone named Maria, I must say you also speak English very well for someone named Ingrid Baumgart, in spite of all the German newspapers a few years back in the Midwest... I guess the war made your grandparents learn English real fast Huh?... Hey maybe that's what we need, a war with all of Latin America, Spain and the Caribbean, then when people realize that they'll be herded into camps if they don't prove their loyalty by speaking the preDOMINANT language... they'll be forced to learn real fast too. Auf Wiedersehn and GRACIAS!!!!!!

MRR Dearest,

In the interest of making new friends and aiding global communication (pretentious, huh?), Dead Fish Productions is now starting a penpal/ contact/ fanzine/ band listing service. Hopefully we'll be able to compile a list, publish it and send it to subscribers and other interested parties. Anyone who'd like to get on this list or find out more, send $1 or IRC to:
Andy Alexander/ 10549 Bellevue Dr/ Pierrefonds, P.Q. H8Y-2K2/ CANADA

P.S. ALOHA! to all my friends and enemies in Vancouver. Miss ya!! WRITE ME!! -Andy

Dear Maximumperson,

At the present moment I am trying to establish a retail outlet for independent/ anarcho records, fanzines and merchandise. This has been brought about by the fact that all the outlets in Cardiff are owned by the usual scum that are associated with music industry and the evils that this entails.

Anyway, due to the sheer volume of apathy coming from this area, myself and a friend (PARDI) decided to put bands on, etc., only to find that the very same people who complained about the lack of activity in the Cardiff anarcho/ punk scene fail to do their part by turning up for the gigs (the easiest part may I add).

However, we are not deterred by this direct show of apathy, and will carry on with our plans and dreams 'till the very end. The reason why I have contacted MRR is in the vague hope that people in Wales that tune in to MRR might be stirred into consciousness, and instead of slagging us off and bitching about punk/ bands/ people they do their bit by simply turning up for the events that we slogg our bollocks off to get together. Lotsa Love, Peace and Autonomy, MARVIN (on behalf of "ANTICASH")/ 36 Redlaver St/ Grangetown, Cardiff CF17 7LZ/ S Glamoran, Wales/ UK

P.S. If any bands wish to play Cardiff we will be happy to put them on, so please contact us.

Dear Mrr:

I'm writing this letter on behalf of many people in the Philly scene. We're calling for a boycott of the "Discpan Hands" hardcore comp.

This is a release that Dave "Rave" Bally has put out to try to start a record label. This album was originally conceived to help get exposure to the hardcore bands of the Philly scene. Well, little by little, Dave started weeding out the hardcore bands and started bringing in local club rock and college bands, several of which already had releases out with big distribution. One band in particular is very well-known and has its record in

every mall in the area. But Dave decided to put them on (and I quote), "Just to sell records." Another trick Dave pulled was in his agreement to give the bands benefit shows to recoup recording expenses. Dave "what me — play favorites?" Bally has done several shows, but keeps putting the same few bands on the bill and refuses to put the other bands on because he doesn't think they'll draw. It's obvious that all he really cares about is bringing a few extra bucks into his pocket. The big problem with this (other than the fact that he is being a self-centered sellout) is that since he is only giving shows to the more popular college acts and a couple of the bigger HC bands, the smaller HC outfits, who don't get decent guarantees at shows anyway, are still having to foot the bill for recording expenses. Meanwhile, the college bands just make more and more money and get more and more popular.

The fact is that there are many good bands on this record. So, it may seem wrong to not support this record. But the only person who is going to see any money from this record is the money grubbing Dave Bally. You see, the money from the support shows were also supposed to take place of each bands percentage from the LP. So why should Dave get more money while he attempts to get rid of the bands that don't profit him?

Dave is trying very hard to be Randy Now or Chris Williamson. Maybe if Dave takes a bath on the sales of this record, he will come back into the real world and realize that he is acting like the biggest wanker in all of wankerdom. The Philly scene is not here for him to exploit to further his own means! Don't buy this record!! Anon/Philly

Dear MRR,

This letter is concerning P.Y.A. Records. P.Y.A. has put out two products: The FACE FIRST EP and the Head On Straight compilation tape. We received many orders for both products and most of the orders were filled, but a good percentage of addresses were lost. So if you ordered a Face First EP or a Head On Straight compilation tape and still have not received it, please write. We at P.Y.A., apologize for any problems we have caused. P.Y.A. Records/ 152 North I St./ Oxnard, CA 93030 —or— 900 Azalea St/ Oxnard, CA 93030

To MRR and all it's readers:

I hope you will print this letter, I feel it is important for people to know about this.

On sunday Oct. 18, the last CBGB's hardcore matinee was held. It was supposed to be a "positive" youth show, however thanks to the inconsiderate, selfish, and hypocritical actions of certain individuals, it was anything but positive. The show featured YOUTH OF TODAY, and other posi-core bands. Despite being asked by CBGB to keep people off stage because of a lawsuit and no liability insurance, these shitheads encouraged it. During the YOUTH OF TODAY set, Ray Cappo (YOT) and Ray B's (singer for WARZONE) invited the whole audience on stage, knowing full well that it would mean no more hardcore shows at CBGB. What followed was utter chaos. Of course CB's said no more shows because they can't afford to be sued again. The point here is that these self appointed "icons" of the youth movement acted in a manner which is totally hypocritical of their "positive" preaching. As it turns out the whole thing was planned. Ray Cappo is producing Saturday shows at the Pyramid club and in order to eliminate the competition from CBGB, purposefully staged the whole fiasco. It was well planned and you suckers who follow these hypocrites fell for it, hook, line, and sinker. As you stood on that stage miming to those "positive" words and "supporting" your scene, you actually helped to destroy it.

The Pyramid club sucks. Its small, the P.A. sucks, They DON'T PAY BANDS and they charge the same as CB's. CBGB on the other hand, has always supported hardcore, they have always paid bands well, and has one of the best P.A.s in the city

Ray Cappo has totally fucked us over for his own personal gain. BOYCOTT YOUTH OF TODAY - they are full of shit!!!!! Notice that every Y.O.T. release has Ray's picture front and center and John Purcell's in his shadow. That's where they're coming from, not straightedge, even though they claim to be, they're just jummping on the band wagon.

I hope everyone will learn from this and not be so quick to follow the leader. Bands like YOUTH OF TODAY and WARZONE thrive off of conformity and narrowmindedness, which is exactly what this whole movement was trying to avoid in the first place. Thanks for listening,
Nobody/ (Name and address witheld for obvious reasons)

Dear MRR,

Listen up. I get 8 hours of sleep, I only go to G or PG movies, brush my teeth, eat a balanced diet from all 4 basic food groups. What are you gonna do, punk? I listen to CRUCIAL YOUTH ! Yeah, so what. They'se the only band with enough guts to stand up to the issues that matter. Let's face it. Muffinheads who won't rewind videocassettes deserve no dessert with supper. Gosh, some people's parents taught them no respect. So all you straight edge who think MINOR THREAT is God, Ian MacKaye should wash his mouth out with soap.
Max Gill / c/o John Beck / 115 South St. / HBG PA / 17101

P.S. Sorry for being so vulgar, but it had to be done! CRUICAL YOUTH rule.

Hey Max,

Thanks a million for the history lesson in Punk. Whenever I read about the early days of Punk it's always from some dumb New Yorker claiming they started Punk. Fuck New York, and fuck the RAMONES. The English started Punk by themselves.

Last but not least I agree with the last line (Kemp in '88) in Mark Backstrom's letter. But while Mark wants Kemp for his führer , I want to see Kemp in '88 lowered into the ground in a pine box to keep his asshole dead buddy Bill Casey warm at night.

Thanks Max for being a great rag, and thanks Tim for showing Mark what an ass he is.Sincerely,
A hater of NY HC and Republicans.

Dear Hater of NY,

I could be a nice guy, 'cause I am, but I won't be. Fuck you. My name is George, I play in the bands FALSE PROPHETS and LETCH PATROL, both from NY. The English did not start Punk Rock, NY did. The RAMONES did.CBGB's did. The SEX PISTOLS were just a fashion statement. They were a bunch of goons who dressed funny, and were obnoxious just for the reason of shock value and money. The RAMONES are a bunch of nice, polite guys from NY. They coined the term "Punk Rock" with their song, "Judy is a Punk". They played a lot for little or no money, and were always honest. They, along with TALKING HEADS, TELEVISION, BLONDIE, DEAD BOYS, and a host of other NY and American bands, helped Punk Rock become what it is today.

The English may have worn stupid clothes, played in little pubs or whatever, and had some good songs, but they were just copying American Punk Rock. Iggy Pop was actually the first "Punk", but the word wasn't around yet. After the RAMONES started so-called "Punk Rock", the English took the name, and put their own wimpy music to it..

As for the Republican stuff, I agree, But you're still a wimp for not signing your name.

NY bands like LETCH PATROL, FALSE PORPHETS, ED GEIN'S CAR, PRONG, DAMAGE, URGENT FURY, NEW REPUBLIC, and many others are still in NY, and still kicking ass. What do the English have? GBH? EXPLOITED? UK SUBS/ They suck, and so do you. Next time you come to NY, see one of these bands. Maybe you'll learn something. By the way, look up "anencephalic" in the dictionary. The word fits you well.
SIGNED, George Tabb, hater of Haters of NY

Hi there "beautiful person",

Interesting subject you brought up in your letter (#54). Actually, I thought a while ago about writing on that subject in a zine I work on. You brought up a lot of points, too many to go into. So, I'm just gonna tell you what I think about a few of them. I can tell you that my "narrow minded ignorant" opinion is: I'd rather look at a person whose body is in nice, natural shape instead of looking at an overweight, out-of-shape person. You might ask: Who gives me the right to decide what is the right shape? Easy, it's my taste. I just don't like it the 'fat way'. If I dislike a picture because of the way it looked, would you call me narrowminded too? But, just because I don't like the way somebody's looks, that doesn't mean I won't talk with them. I talk to everybody, no matter if skinny, fat, black, white or whatever. I must admit that if I was at a party with 10 people I never saw before or knew anything about, I would first try to talk to the person I like most by their look. But that's just my taste. (This doesn't necessarily mean that I talk to the skinniest person first—I choose the person who looks the most sympathetic to me. I find a lot of the super fit, well-dressed men and women unsympathetic).

Besides that, have you ever thought why you or other people are fat? If it's some kind of sickness, well, then you can't do too much about it and nobody should blame you. But, in most cases, being overweight comes from eating too much, or eating wrong and/or poor exercising. So, maybe you should think what you can do about it—if you want. If you're content with your weight, just look for some people who are into overweight persons. There are porno mags with only overwight persons in them, which proves that there are people out there who like it that way. As I said before, everybody has different tastes.

I can understand what makes you feel bad; it's the people who judge a book by its cover. I disagree with that too, but that's another story. To end this, to you and everybody else, I say undress youselves and stand in front of a mirror. If you like it and feel happy—fine. If not, do something about it.
Dolf/ Trust zine/ Germany

Hi Kids! Let's talk about vinyl...

The purpose of this letter is to let you know the facts about our Turn it Around compilation. Here are some numbers:

Studio time, Tape & Mixing	523.23
Photo half tones	82.50
Cover printing	1,673.00
Pressing, Processing, etc.	1,826.50
Mastering	355.95
Labels	208.00
Band copies	149.42
Phone calls & Shipping	15.06
	4,833.76

So, that makes our cost $2.42 each. We sell them to the distributor at $2.65 (Yep, we make a whopping 23¢), the distributor sells them to stores for $3, Theoretically, the stores sell them for $6 or less. At Gilman we sell them for $4. Through the mail they cost $5 (That's $2.42 plus 34¢ for a mailer & $1.41 first class postage, for a total of $4.17, or 83¢ profit.)

Here's an estimate. If we sell:

400 Mailorder @ .83 profit each	332.00
400 Gilman @ 1.58 profit each	632.00
1200 Distributors @ .23 profit each	276.00
then our total profits will be	$1,240.00

This money will be split in half, with half going to the bands and half going to Gilman St. Kind of a novel idea, paying bands for being on a record , eh?

David Hayes
c/o MRR

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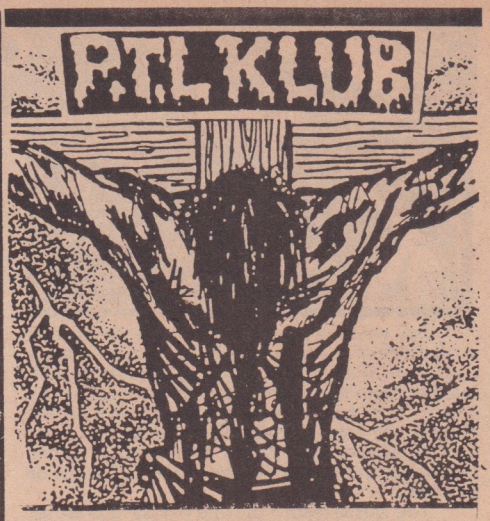

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COLUMNS

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I'm writing this just after the disastrous sixth game of the so-called World Series. What a craperoo! Both teams eat dingleberries in hell. Neither team has a player worth the mud on his spikes. Both have as much character as a British New Wave band-- and half the looks. At least San Francisco, despite its innumerable other faults, had Jeffie boy Leonard, the GG Allin of baseball.

The worse team-- the one whose fans are all yuppie white kids who wave little white handkerchiefs- who pway indoors because the wittle boys are all afwaid of getting a wittle cold out in the dangewous open spaces-- who turn the air conditioning on when the opposing team is at bat to blow the ball back onto the field-- who paint the ceiling white so the teams who aren't used to it can't see the ball when it's hit into the air-- who use special acoustics to focus the sound of their obnoxiously loud fans on the opposing outfielders so they can't hear each other call for a fly ball and slam into one another worse than skins in the pit during a Cro Mags show--yep, it's those worthless Minnesota Twins who won today and who'll probably take the whole thing tomorrow. (I hope I'm wrong-- but I never am.) Not too cheery a start for this little column, but my life has had its ups as well as its downs. As for one of those ups:

I was happier than a condom maker in the midst of an AIDS crisis. I got to meet her in the flesh-- and for Robyn Byrd, flesh is FLESH.

For those of you unlucky enough not to live in New York. I'll explain. A cable TV channel here allows access to anyone who can pay $30 for a half hour of time. Robyn buys three of those half hours every week. During that time, we see her in her loosely knit bikini. Sometimes she'll read bedtime stories:

John plunged his hard throbbing muscle of love deep into Susan's hot wet quivering quim. As the young man pushed forward, his teacher urged him on, wrapping her legs around his back, bringing her hips up tight against his pulsating pelvis...

Sometimes she'll have both boy and girl strippers on the show. They always show it all, but actual fucking is verboten. Sometimes Robyn takes on-the-air phone calls from guys who seem to have a hard time holding the phone in one hand and their anatomy in the other. Surprisingly often, it's girls calling. (Robyn proudly proclaims she goes every which way.) The girls, too, sound as if they're not keeping both hands on the phone. Sometimes the stoned goddess just rolls around on the floor tempting the cameraman, with a finger rubbed underneath the yarn mesh of her bikini. New Years is the only time she takes it off. At least on television.

When my pal Imre visited me from Hungary, I proudly showed him the Robyn Byrd show as an example of the freedom we enjoy in America that could never be found in his country. During one of those shows, Robyn said she was going to be performing live at an "adult emporium" near Times Square here in Manhattan. I brought Imre to the show, along with my pal Jesse Obstbaum, a cute Jewish guy, but a terrible dresser. Robyn, however, didn't seem to mind his clothes. In fact, she liked him best.

The show cost $10. There were three "acts." The first was an uninspired stripper, who I can't remember if she had all her teeth. The second was a live sex show featuring two overweight people who had shaved off all their body hair. This, too, was not a thrill. It was entertaining, however, to see the audience applaud twice -- first when the guy got it up (it was the last of five shows that night!) and second when he managed to pull out and spew his chubby manhood all over the back of his jiggling partner. Then came THE BYRD.

First there was music: Robyn's theme song "Baby Let Me Bang Your Box." Then The Goddess walked out and shook the hand of everybody in the place. She gave Jesse a kiss. I told her that Imre came all the way from Hungary to see her. She laughed and jumped on stage.

The Divine One played a constant pussy and mouse game with the audience. First teasing, then slowly taking off a new piece of her skimpy costume, she revealed underneath an even skimpier garment. When she took her panties off, it was a quick toss to Jesse who caught them mid-air and passed them among the three of us. They smelled like coconut oil. When The Paragon Of Pulchritude derobed down to her stringiest G-string, she lay back and flashed that gash. Guess who got the first look at the shaved little pork altar -- yep, Jesse again. In any case, her sublimity more than made up for the boring foreplay of the other two acts. Ah, ten bucks well spent.

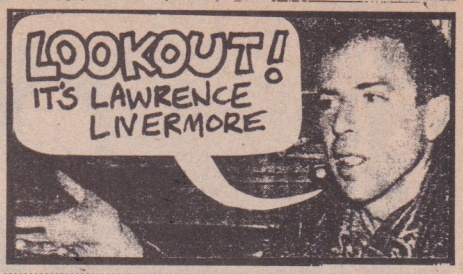
The first ten-bucks that is. The second ten was spent on the Polaroid picture reproduced here. (If it's not, write to Tim and ask why!) That's me in the middle. Jessie on my left, Imre with the NY DOLLS' face. Robyn's up front, at an angle, showing her shavedness. As she signed the picture, I said, "Boy, would you be in trouble if the feminists found out about this.

"What do ya mean?" she asked, "I'm a feminist!" I shut up. *[I don't believe it!- TY]* I guess it was my sudden silence that led her on.

"A feminist wants freedom, for women.." she said, "I'm the freest woman I know."

Okay Robyn, this Bud's for feminism -- your kind of feminism. The shaved beaver kind that says you have as much right to being a woman and showing it off as a flannel-shirted, hiking booted radfem has of hiding it. Here's to the feminism of naked boys and naked girls on TV, proving that gyrating nudity is fun and fun isn't bad. Another gulp for the guy who jerked off in the front row while you were stripping -- the one you were proud -- rather than ashamed -- of bringing off. A final tip of the can to feminists who can get guys like me and Jesse and Imre to pay ten dollars to look at you, another ten to be photographed with you and then make us feel like we got a bargain.

Robyn, here's to you and the future of feminism. Here's to you knocking out all the Andrea Dworkins, The Phyllis Schlaflys, the Tipper Gores, The Gloria Steinems. These are the real enemies of womanhood -- these are the ones who hate their femaleness so much, they're embarrassed to show it to anyone else. These are the ones who, like the Minnesota Twins, are bad players with loud fans. Let's just hope in this case, unlike in the world series, the good guys -- I mean girls -- win.



For a while back in 1980 or 81 my goal in life was to be as hardcore as possible. This wasn't a very easy goal for me because I'm a pretty wimpy guy at heart. Well, chicken shit, anyway. So that left out shooting speed or getting in fights or carving punk rock slogans in my chest with broken beer bottles.

So I had to be content with wearing my leather jacket everywhere I went, even if it was 90 degrees out, and getting a bunch of spiked wristbands and writing graffiti on my clothes and always saying rude things, especially when I was around nice people who I knew weren't going to beat me up.

Oh, and I'd carry around a blaster playing DKs, Circle Jerks, DOA, whatever, at maximum volume, and that would really annoy people, but most of the time they'd be afraid to say anything about it. Afraid of me?!?! Me and my 130 pounds of hardcore terror? But it was true, and eventually I figured out why. At the time I was living in Marin County, which for you non-Californians is this ritzy suburban type place across the Golden Gate Bridge from San Francisco. It's full of retired hippies, rich dope dealers, and people who were yuppies ten years before the word was invented. It's where BMWs go to spawn.

But one thing they didn't have a lot of in Marin County at that time was punks, and most of the ones that were there were rich kids that had lived there all their lives, and when they'd show up with a funny haircut or some band names written on their army jacket, everyone would just smile and say, hey, far out, you're going new wave, huh?

But I was a stranger, and because I spent most of my time in the city and went to lots of hardcore shows and because I just plain look and act weird anyway, I tended to make the locals a little nervous. Which was all right with me, because they'd been making me nervous for the last couple of years.

About that time I met a girl who I really wanted to impress. She'd just moved to California and she'd hardly ever even been to San Francisco. So I'd drop names of all the bands I knew and take her to mega-hardcore shows like the famous one at the Tenth Street Hall when Bob Noxious and Jello Biafra got in a fight over Bobby's swastika T-shirt. And we'd stay up all night and sleep all day and take lots of drugs like good little hardcore kids were supposed to.

And I guess she was impressed, because she kept on hanging around with me. But years later she told me that what she remembered the most from that time was one day when we were walking around out in Marin County. It was the middle of the afternoon, and I don't even know what we were doing out of bed that early, but there we were, and it was one of those perfect California days, with the sky so blue that you wanted to dive into it, and the sun so warm that you felt like just lying down there on the grass and purring like a kitten, and the gentlest of breezes slipping through the branches of the redwood trees, sounding as if the whole world was whispering, "I love you." It was so beautiful it made me want to throw up. "I hate nature," I blurted out.

"That's when I knew you were really a punk," she told me. "I never ever heard anyone say they hated nature before."

But nature got even with me. A year later Anne and I were living on top of mountain 20 miles from the nearest town and ten miles from the nearest telephone or electric power line.

Aside from a few hippies the only living thing around were wildcats and bears and rattlesnakes and skunks and mountain lions, and about 50 million trees. None of them was much impressed with my leather jacket.

How and why I got there is a long story that I still don't know the end of. But I learned, and am still learning a little bit about nature (oh yeah, I did decide that I didn't hate it). Lesson number one, which will be repeated endlessly until you get it: mother nature doesn't fuck around. Think you're hardcore? See how much of an attitude you can cop in the face of a drought or a flood or a blizzard or a 300 pound bear who thinks you're in the way of (or are) his dinner. In the city you call the police or (even the anarchists) wait for the government to do something about it. In the country you deal with it or suffer serious discomfort. Sometimes even die.

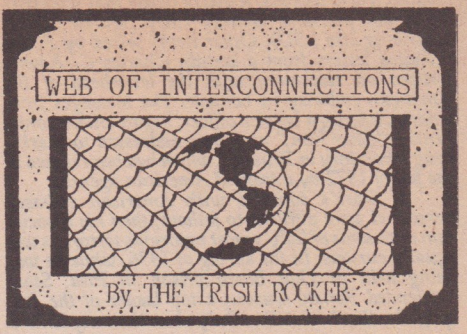
Yeah, I know, city life's no picnic, either. In fact I've lived a lot of my life in big cities, and the conclusion I've come to is that the city and country aren't all that different. Like for example, I just heard some funny noises under the house, and when I went to check it out, I found a cute little skunk finishing up the last of my dog and cat food. No problem, though, I'll just buy extra pet food next time, okay? But... then the skunk will decide this is a pretty cool scene here, free food and a warm place to crash out, and he'll bring his wife and they'll start cranking out little skunks, and eventually there'll be so many of them that me and the dogs and cats will have to go live out in the woods. Or I could try and chase him away, but the dogs already tried that and they know better. Or I could shoot it (I can hear all you animal rights people gagging already. But did you know that skunks are the main carriers of rabies, a horribly painful disease that's always fatal unless you get a preventive treatment before it takes hold of you, involving 21 injections directly into your gut. Like I said, nature doesn't fuck around), but that would stink up the house so bad that I wouldn't be able to live in it for weeks.

I'm sure almost any of you can relate to this dilemma, even if you've never set foot on anything closer to nature than a pile of dog shit in the middle of your sidewalk. You've probably had a skunk for a roommate, or a boyfriend, or who insists on showing up at all your gigs to get drunk and start fights. And in the city you usually don't even have the option of shooting it.

Well, I don't have a solution to your skunk problem, and you probably don't have one for mine. But that's not what I started out to talk about anyway. One big shortcoming among punks and/or political types is that so many of them are completely detached from the ecological realities of the world they live in. Anti-nuclear? Sure, but are they careful not to waste the electricity that's coming to them direct from nuclear power plants? Antiwar? Well, maybe, but not if it means giving up the convenience of driving their own cars everywhere with the Persian Gulf gasoline Reagan is ready to start World War III over. Straight and alert? About what they put into their own bodies, maybe, but how many of them have any idea what happens to that stuff you pour down your drains or dump in your trash. Think it just disappears when the garbageman drives around the corner?

I'm not claiming to be Mr. Environment. I drive a car, I use electricity, sometimes I'm too lazy to recycle things like glass and plastic. Besides, it's impossible for any of us to live on the earth without having some negative impact. All I'm asking is that people think about the consequences of their actions, and try to do as little harm as possible.

It's not as flashy a cause as helping defend the Nicaraguan people against the CIA or helping black South Africans gain their freedom or making the world safe for punk rock. But all of us, punks, hippies, commies, nazis, blacks, yellows, whites, reds, browns, even Republicans, have to get everything we need from this one little planet that we've been abusing the hell out of ever since the beginning of so-called civilization. Unless you think the space beings are going to show up and rescue us, this planet is all we've got. This planet and each other, and if we don't learn to live together... Well, like I said, mother nature doesn't fuck around.



I was thirteen on the 8th of December 1980, as the eleven o'clock news appeared on the television screen. The major headline announced by the newscaster was unforgettably read aloud, "John Ono Lennon, member of the defunct rock group The Beatles has been assassinated." I remember to this day, even as I write this, the tears I shed, emotions I felt while sitting in front of the television. Hearing this announcement repeating inside my mind, John Lennon... assassinated, assassinated...

John was a man who stood for everything the establishments hated. He spoke out constantly against America's major policies, sought peace, a unified world as sung in the song "Imagine." The premier researcher in this field, Mae Brussell, has researched the Lennon assassination more than anyone else. John Lennon and his wife Yoko provided the capital for Mae's first publication in the Realist magazine. Her excellent research on this assassination is not conspiracy as many would love to label her honest, hardworking, fact- finding work. It is conclusive—John Lennon was assassinated not by a lone nut, but by a CIA, mind-controlled person — Mark David Chapman.

This assassination is just a small part of a long list of crimes committed by elements within the U.S. establishment. The rage felt inside me is far more fierce when I think of Lennon's murder. Why do all the good die young? Hope for peace is constantly being chiseled away because there is a power so strong out there that is literally more evil than the stories told about satan in religions. Though John Lennon departed the stage of life in a tragedy and was unable to carry on his work, his ideals are and have continued to be fought by dedicated people in the punk scene as well as dedicated people in the research community. John Lennon will live in the hearts of many people and this month, the month of December we should not only reflect upon his death but be happy and grateful that he contributed to the struggle for peace, love, unity, and knowledge. John Lennon, I thank you.

Continuing the Hidden Shadow of the Summer of Love

THE BROTHERHOOD OF ETERNAL LOVE

John Griggs - a member of a motorcycle gang - formed The Brotherhood of Eternal Love, after seeking guidance from Timothy Leary who was urging people to create their own church. The group's objective incorporated an array of religions such as Buddha, Babaji, Mahatma Gandhi and apostles of god. Based in Laguna Beach, California, Griggs supplied ample amounts of LSD to the local hippies. Eventually, the Brotherhood acquired a sophisticated means of smuggling and distrubution of hashish and LSD, not just to the locals anymore, but the whole United States.

Billy Hitchcock served as banker for the Brotherhood. Hitchcock, along with acid chemist Nick Sand, vacationed in the Bahamas where they stayed at Sam Clapp's mansion. Clapp was a school chum of Hitchcock's. Clapp's Fiduciary Trust Co. attracted a curious lot of clientele. Bernie Cornfeld and Seymour Lazare were directors of a Swiss-based investors company known as Investors Overseas Services (IOS) where the largest fraud in history took place:

At one point Cornfeld imagined a critical cash shortage at IOS when there really was none. This set the stage for one of the largest frauds in the history of money. In 1971, an estimated $224,000,000 was siphoned from IOS into the coffers of Robert Vesco, a heroin trafficker and financial contributor to Richard Nixon's 1972 presidential campaign. William Spector, a former OSS operative, claimed then Vesco's tangled web of corporations served as fronts for various CIA activities and provided cover for CIA agents.

Hitchcock poured the sum of five million dollars into "litter stocks" which were associated with Mary Carter Paint Co., known later as Resorts International. Resorts, which was suspected of having organized crime ties, constructed a casino on the Bahamian island. The star guest present on opening day was none other than Richard Nixon, who was about to run for president. Resorts International is a strange place for the likes of Billy Hitchcock to associate with:

Eddie Cellini, the brother of a longtime associate of Meyer Lansky, served as the casino manager for Resorts International. Louis Chesler, another Lansky crony, and Wallace Groves, who allegedly had CIA connections, were both partners in a gambling venture with Mary Carter/Resorts. In 1970 Resorts International formed a private intelligence corporation called Intertel, which was staffed largely by ex-CIA, NSA, BNDD, Interpol, and Justice Department officials. Intertel rented its services to a wide range of corporate clients, including ITT, McDonald's, and Howard Hughes's Summa Corporation.[2]

Hitchcock manintained a bank account with another Bahamian bank, Castle Bank and Trust. This bank, known to cater to mobsters, drug dealers, Republican party fat cats as well as entertainers, was set up by the CIA and used as a front for covert operations in the Caribbean. Money laundering also took place for intelligence funds:

Castle Bank was founded and controlled by Paul Helliwell, a Miami lawyer with long-standing ties to American intelligence. Helliwell's career as a spook dates back to World War II, when he served as chief of special intelligence in China with the OSS. He stayed in the Far East when the CIA was formed and bossed a bevy of spies, including E. Howard Hunt of Watergate fame. In the early 1950's Helliwell organized Sea Supply, a CIA proprietary company that furnished weapons and other material to anti-Communist guerillas in the hills of Burma, Laos, and Thailand. Based in the Golden Triangle, this mercenary army cultivated fields of opium poppies, and the CIA was drawn immediately in the drug connection. Helliwell also served as paymaster for the ill-fated Bay of Pigs operation in 1961. A few years later he set up Castle Bank, serving in a dual capacity as CIA banker and legal counsel for the Cuban Mafia, which prospered by selling Southeast Asian heroin in the US. Helliwell's law firm also represented Louis Chesler and Wallace Groves, both partners in Resorts International.[3]

Hitchcock's presence around such riff raff isn't just a simple coincidence. His family , the Mellons, have played a role many times in close association with the intelligence community. A number of members of the family were OSS. The Mellon family frequently invited Richard Helms up to their home in Pittsburgh. It was Richard Helms who devised the MK ULTRA program and was a prominent supporter of LSD experiments. Hence, the curious association of Billy Hithcock with the Brotherhood's LSD operation.

The fact that so much of the Brotherhood's operation in distributing large quantities of LSD, the likes of Hitchcock who often boasted that he worked for the CIA and as discussed above, hung out with a wide range of cloak and dagger creeps, severely darkens the image surrounding the sixties.

There is of course one man's involvement in the Brotherhood that seriously provokes more credibilty to the question of whether the Brotherhood was a CIA operation — like flies that gather around a pile of horse dung — that man was CIA agent Ronald Hadley Stark.

THE MYSTERIOUS RONALD STARK

Ronald Stark approached Billy Hitchcock in New York. Stark wanted to hook up with people involved in the drug trade, particularly LSD. Hitchcock was trying to get away from all

this and told Stark about the Brotherhood of Eternal Love. At first, the Brotherhood were a bit wary of this Stark character, but when Stark produced a kilo of LSD as evidence of his sincerity the Brotherhood were impressed. Stark eventually took over Hitchcock's old position as banker but also would be involved in overseeing the LSD operation. Stark was a mysterious man. He would change his name, dates, places as well as play the part of being a doctor, a gourmet cook, chemist, a collector of fine art and tell stories differently all the time. The Brotherhood were uncertain who he was.

For a man who was just known as a person helping the hippie movement, he travelled about to all the drug factories and hippie communes and then wound up in rich hotels, private clubs, mingling with the rich and famous. The Brotherhood were not even aware that Stark was operating a cocaine ring in the Bay Area of California. Stark would boast he knew a lot about the espionage community and said it was a CIA tip that helped him close down his drug lab in France before getting arrested.

Now that Stark was running the Brotherhood, it became the single most productive place of LSD. Twenty kilos of LSD, 50 million doses, were produced from the Brotherhood and most was sold in the U.S. When the FBI finally broke up the Brotherhood you can guess who took most of the money and property — Ronald Hadley Stark. But Stark's shady life does not end here. In 1975, Italian police received a tip that a man was selling drugs in a hotel in Bologna. The Italian police arrested a man with 4,600 kilos of marijuana, morphine, and cocaine:

The suspect carried a British passport bearing the name Mr. Terrence W. Abbott. Italian investigators soon discovered that "Mr. Abbott" was actually Ronald Stark. Among his belongings was the key to a safe deposit box in Rome that contained documents on the manufacture of LSD and a synthetic version of cocaine. There was also a vial of liquid that scientists could not precisely identify (they figured it was something like LSD). Other items seized by Police included letters from a certain Charles C. Adams written on stationery with the letterhead of the American embassy in London. The messages from Adams, a foreign service officer, began with a confidential "Dear Ron," and were addressed to Stark's drug laboratory in Brussels, which had been raided in the fall of 1972 by a team of American agents.

If Stark's contacts with American embassy personnel were difficult to fathom, then his association with some of Italy's most notorious terrorists was equally curious. In the spring of 1976, while he was being held in Don Bosco prison in Pisa, Stark befriended Renato Curcio, a top leader of the Red Brigades that had stalked Italy since the early 1970's.

Locked up in the Pisa prison, Stark became friends with a top leader of the Red Brigades. It is extremely important to know, the Red Brigades are not a left-wing terrorist organization. This group was set up by Licio Jelli, a hardneck fascist, who was grandmaster of the P-2. The Red Brigades were set up to look and act like leftists, to cause terrorism and then have those actions blamed on the left. Thus shifting the populists of Italy to the right. This was so the fascists could grip a tighter hold on Italy and give the leftist parties a bad name. This is known as the Strategy of Tension (Jelli is discussed in issues #49, #50).

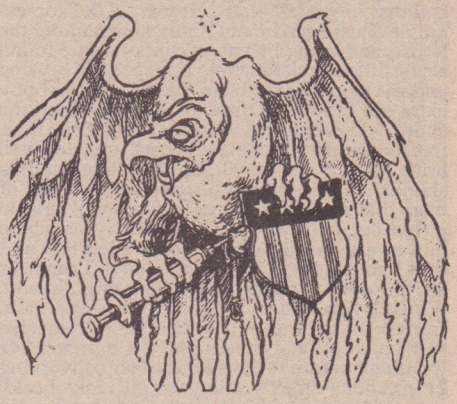
Stark was then transferred to a Bologna prison where he continued befriending and expanding his terrorist contacts. Stark received a vast number of visitors from British and American consulates:

Stark also communicated on a regular basis with representatives of the Libyan diplomatic corps and had a series of meetings with Italian secret service personnel. Documents show that he was in direct contact with General Vito Miceli, who received $800,000 from the CIA during the 1970's while serving as chief of Italian military intelligence. Miceli was later implicated in a series of neo-fascist coup attempts in Italy.[5]

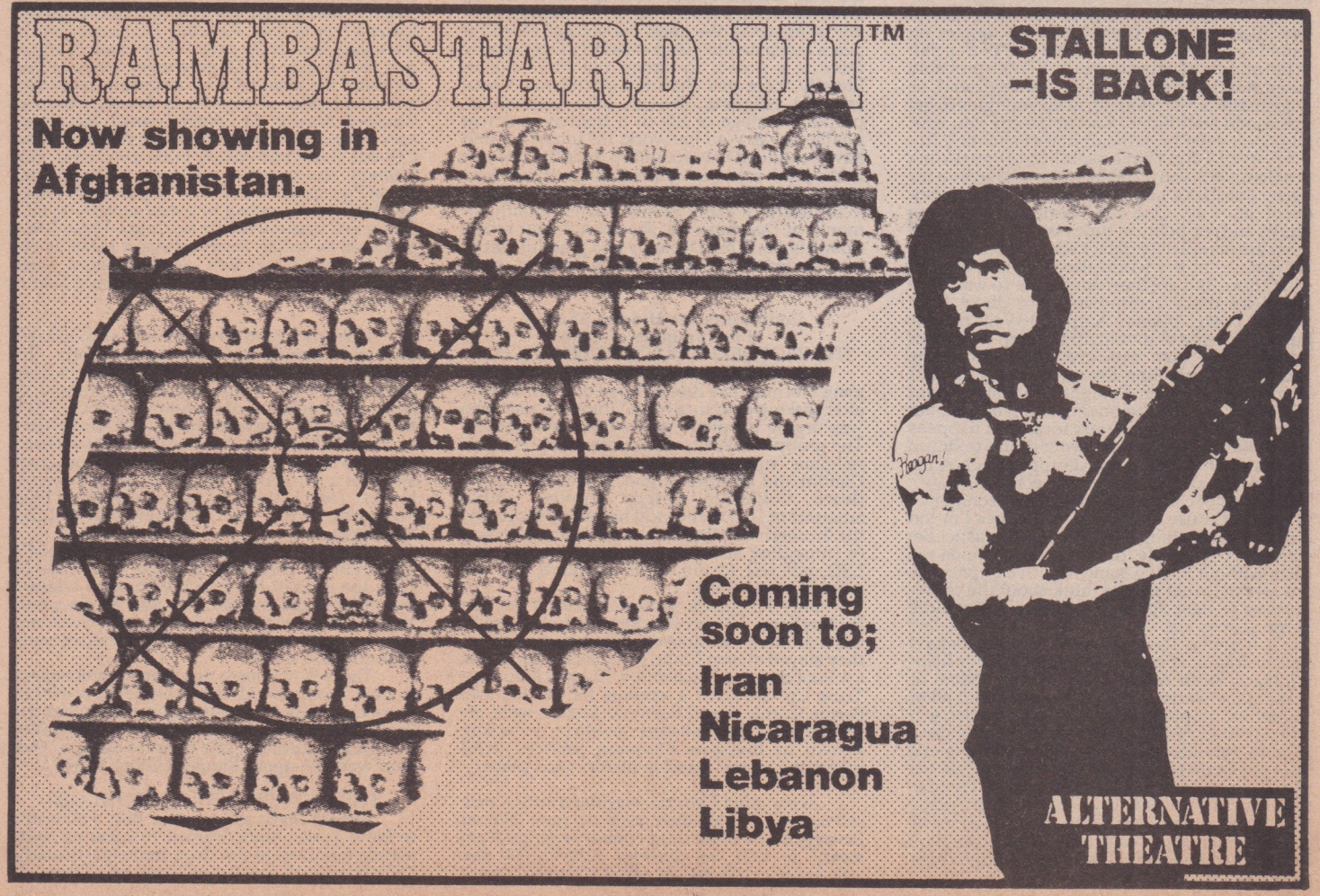
Due to the length of my introduction, the hidden shadow of the summer of love will continue in the next issue for the new year. Issue 55 will have more on Ronald Stark and finally the age of the sixties and how acid changed the future clearly expressed by the aims of the MK ULTRA program. On a personal note, I'd like to thank Greg Krupey for dropping me a letter. All of you take care and have a safe, happy new year. Peace, Love, Unity, and knowledge! Your friend, The Irish Rocker.

Footnotes

#1-Martin Lee and Bruce Shlain, Acid Dreams (Grove Press, Inc., NY, 1985) pg. 244
#2-Ibid., pg. 245
#3-Ibid., pg. 246
#4-Ibid., pg. 280
#5-Ibid., pg. 281



GRAPHIC: JOHN YATES



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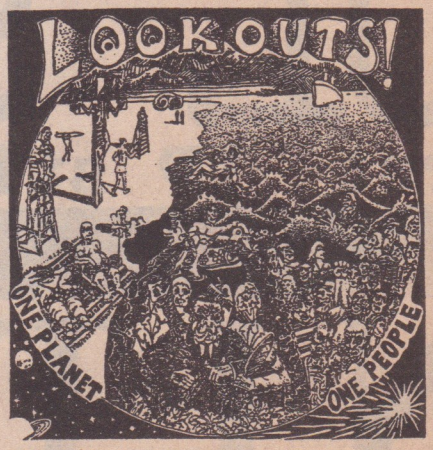

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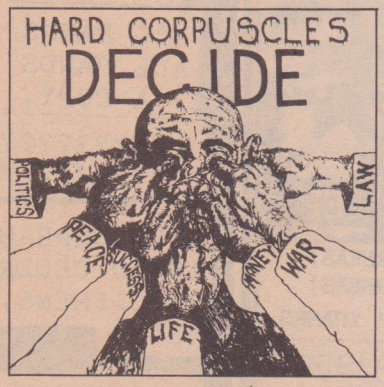

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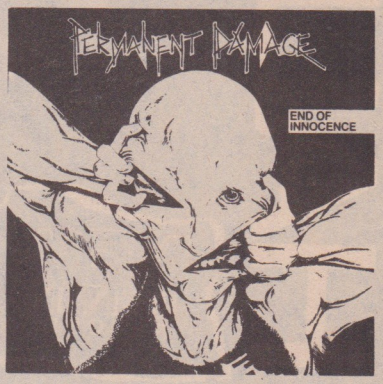

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Hello from Ohio, state of blistered genitals. It has been a bit too long without word from this state, so I took it upon myself to do the dirty work. Well, the "scene," as some people like to call it, is about like the underside of Marvin Hamlish's chin. I don't get too hung up on the participation thing. I mean, those who want to be "in the scene" are fine, as well as those who don't. On to more important things. . .

I'll try to remember, if I can, some of the shows that were around the Kent, OH area this summer. NoMeansNo and Sons Of Ishmael played at the beginning of the summer. That was a great show, with locals HYPER AS HELL. The week previous to that we had Victims Family in for another cool show. They were about the best band I saw all summer. Oh, I forgot, Cancerous Growth and Psycho came back. It wasn't bad, but they had seen lineup changes and had very short sets. Locals BLACK LABEL also played at that show. I can't fucking remember who else played in Kent. BOOM AND THE LEGION OF DOOM was here, but I missed that one. Crucial Youth played at someone's house, that was really a funny one. The Swingin Teens were here, big deal (bad Iggy Pop impersonation). Two Minutes Of Hate stopped near the end of summer. I know I'm forgetting lots, forgive me.

Some of those shows were really early in the summer. I also just saw Pussy Galore, one of the noisiest bands I've seen, it was fun. I went up to see Fang play, but something got fucked up and they never showed. The Exploited were also in Cleveland, but I didn't go. Also in Cleveland were Redd Kross and Naked Raygun. I heard C.O.C. put on a good show in Youngstown, but I didn't get to that one either.

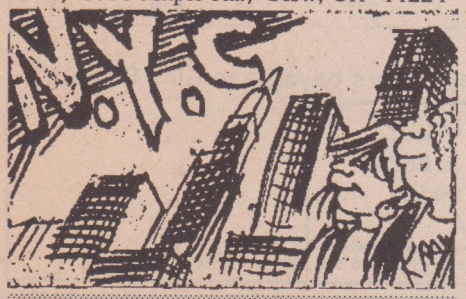
My band, SOCKEYE, got a drummer and we played three dates before being banned for being "too crude" and "too obnoxious," but the guy who banned us got fired, so maybe we can get our shit back together and play again. Some of the bands we played with (all of them local) were GERM FREE ADOLESCENTS (yeah, Darrell), SPOILED MILK and OIF. I forget who we played with the first time; it was on 15-minutes notice. Some other area bands that were out and about during the summer were HYPER AS HELL, MANNEQUIN ODD (who are, incidentally, great), BLACK LABEL, LETHAL FORCE, FALSE HOPE, P.O.R., MICE, HIGH PLAINS DRIFTERS, FINAL SOLUTION and probably others that I have forgotten.

SOCKEYE

Last night, I went up to Case Western Reserve University and saw Jello Biafra. It was one of the more entertaining and highly-informative things I have seen in a while. Between his comical ravings about the status quo, Jello could have gotten information across to even the most closed-minded conservative. A good deal of entertainment for the three bucks. By the way, Jello and the other defendants in the "penis" case are still heavily in debt. Jello passed around his shoe at the show last night, but I hardly think that the $20,000 got crammed in his loafer. So, if you've got some spare cash, don't buy the newest goddamn GBH album, send some of it off the Jello and buy a good tape with the rest of it.

Well, that is sort of the summer in a nutshell. I forgot just about everything, I'm sure, but it has been a long summer and I have a short memory, and besides, nobody else did a goddamn Ohio report so I don't want to hear any bitching. Shit, at least it's something.

Dave/ 1956 Maple Rd./ Stow, OH 44224



He's usually there every morning. He's there before I have my cup of coffee, and he is there after I have my cup of coffee. He says hello, he asks how my bands are doing, and he usually tells me to "take it easy, man." His name is Gator. He is probably in his upper 40's or early 50's. He is usually hungry. He is usually looking for a drink. He is now usually cold. He is homeless.

Every time this part of the year rolls around, I wonder what becomes of all the people who live on the street. It gets very cold outside. I know lots of them go to live in the subways, or in shelters, but there are some who stay out there. I don't know how they make it. Gator always tells me that he worked with James Brown, and that he used to dance at the Apollo Theatre up in Harlem. I guess things have changed. Maybe a run of bad luck. It's kinda funny how you can be on top of the world one day, and kinda on the bottom the next. Life's not too fair. Remember that next time you're on stage playing, or you're at a nice warm show or something.

OK, so it's Autumn up here, and time for the Autumn of Agony scene report. First off, just a list of bands who have played out recently. PORNO DRACULA, HOPE, APPLE, KRACKDOWN, SIDE BY SIDE, TRIP SIX, etc. I could go on, but I'd rather go into some select information on individual bands. Punk rock?

RAMONES. Haven't seen that name too much lately, huh? Well, Richie Ramone quit. He was replaced by Clem Burke (x-Blondie), who lasted two shows. According to Johnny and Joey, Clem just needed more time to learn the songs before playing, and the RAMONES just don't have that time. So, Clem was then replaced by, drum roll please, (hey, that was pretty funny!), Marc Bell. Who, as any true pinhead would know, is Marky Ramone. We (FALSE PROPHETS) played with the RAMONES when they had their first show with Marky. The playing was fine, and it is good to see the RAMONES like a family again. Their new album is their best since Road To Ruin, and who knows, maybe the RAMONES will rule once again. Gabba Gabba Hey!

LETCH PATROL. I've bet you've seen that name too much lately. Too bad, the Patrol is busy recording their album, and it is almost done. A few more overdubs, a couple more mixes, some vocals, two turtle doves, and a partridge in a pear tree. They (We) played a show at CBGB, and it went over real well. Joey Ramone drove around in the LETCH MOBILE, and was forced to listen to our songs by Chicken John. Then John played Rock and Roll High School, and said, "Come on Joey, sing! You know the words." Joey Ramone then got out of the car. In other LETCH PATROL news, Harris is spinning records at the CBGB record canteen on Mondays and Tuesdays. I suggest you stay far away, like California or Australia, maybe. Speaking of which, a G'day to Frank, from Where's The Pope, who visited New York, wanted to meet people on the scene, and wound up drinking with LETCH PATROL every night. Sorry Frank.

New York has got quite a few new bands. One of them is LIQUID FACTION. Their music is like "early Banshees, Doors, Velvet Underground, etc." according to Anthony, their founder and keyboard player. They are playing out now, and seem to be developing quite a following. Another new band is called HAMMERBRAIN. These guys fuckin' rip. They have played a few shows lately, and every time I see them, they get better and better. According to Alan, their singer and guitar player, they have a song coming out on a compilation soon. Another new band is BLOODSUCKERS FROM OUTERSPACE. These guys roll around in broken glass, smear tomato paste on themselves, and act obnoxious. It is all very stupid and childish. All I can say is, IT FUCKING RULES, YOW!

On the "Death-Ghoul-Spooky-Scary" rock scene, the PLAGUE have finally released their album. It is really good. It's lots of fun, and with Halloween and all, around this time of year, fright is fun. They are kinda an undead band, like the UNDEAD. These guys are back and playing more than ever. They are gonna tour with GBH and Circle Jerks, and are finally on their way up again. After fifty-million personnel changes, I think this one might stick. Good luck Bobby and band.

P: Christina

Bunch-o-NY Punks

Some good bands have been putting out demo tapes. One of them is SHEER TERROR. I really like this tape. The guitar rips, and the vocals are nice and mean. The tape is called Fall From Grace, and I wish they gave me an address with it. Another tape put out by a New York band is called AFFIRMATIVE ACTION, by the band of the same name. Naw, actually, I think the tape's called Go Play In Traffic, or something. Anyway, this tape also rules, and these guys gave me an address. It's Affirmative Action c/o James MacNaughton/ 15 Marie Ln/ Middletown, NY 10940. Write them.

FALSE PROPHETS. In New York City, that word means "Luckless" or "Bad Luck". This time, on our Faboo tour, we were stopped by a telephone pole. We made it ten days into the tour when suddenly, out of nowhere, this big, mean, gnarly, bald-headed telephone pole attacked the car we were in. I swear if that pole had had feet, it woulda been wearing Doc Martens. Anyway, it moshed into the front of the car, and

sent us home. We all got assorted bruises and stitches and shit, but our drummer broke his foot. Now, our drummer is no ordinary drummer, no. Our drummer, Mike Evans, also drums for ARTLESS, and that band, you know, LETCH PATROL. Anyway, that ole telephone pole kinda killed three bands with one slam. Punk Rock. According to Mykel Board, we "broke" his drummer. Sorry. We'll buy you a new one. According to LETCH PATROL, "We're broke anyway." This sucks. Anyway, the PROPHETS renamed the tour "Can we crash here tonight?" tour, 1987. Oh yeah, I gotta plug myself (as if these scene reports weren't enough free advertising), buy the new FALSE PROPHETS album! It's great! Just ask Tim! Yeah.

CBGB has been having good night shows lately. Among the bands that have played, some are ED GEINS CAR (hello Dim) and Randall Flagg was white), THE DEANS and ALICE DONUT, who by the way, rule. These guys are funny punk, and deserve to be seen by more of the punk kids. Also Vernon Reid's LIVING COLOUR has been playing a lot. If you have not heard them, you are really missing some "maximumrockandroll". There is no way to describe these guys, except as great. Other night shows around town have included bands such as NORMAN BATES AND THE SHOWERHEADS, who are one of my personal favorites, ISM, LETCH PATROL, THE PLAGUE, REVERB- MOTHERFUCKERS, HOPE, SEA MONSTER, and plenty more. Shows are having good attendance lately, which is a good change for New York.

MISSING FOUNDATION. What a concept. What a band. Their new album, entitled, This is Germany, 1933, will be out soon. If you've never seen or heard MF, you are really missing something special. These guys have been banned from all clubs in NY, cause they kinda light all the places they play on fire. They rule. On any given street in NY, you can see their graffiti. At their last show, about a month ago, they played a loft, lit the drums on fire, threw them on the audience, while a guy in a steel helmet banged his head on sheet-metal for an hour. This is Art. Actually MF have a lot to say about the world, and people, and life itself. In honesty, I really do respect these guys for what they are doing. Good luck Peter and company.

Anyway, this all brings us back to my friend, Gator. Although winter is coming, he says he is gonna stick it out. He says when spring comes around, he'll be back in the music business, and back on his feet. He hasn't totally given up yet, and neither should we. Gator is gonna keep dancing. I suggest we do the same. Don't look back. Keep dancing forward. As the Ramones would say, "BOP TILL YA DROP!"
George Tabb/ 243 West 4th St/ NYC, NY 10014

P.S. OK, I gotta add one last not here. Around the middle of October CBGB had a matinee with YOUTH OF TODAY, GORILLA BISCUITS, and a couple of other bands. CB's has a policy of no stage-diving because they are being sued from some kids' parents cause the kid got injured. Anyway, a couple of guys in the bands that played got on stage and told all the kids that they should stage-dive. They knew CBGB did not want this, but they asked for trouble anyway. They got it. According to Hilly Kristal, owner of the club, there will be no more Sunday afternoon shows. Thanks guys.

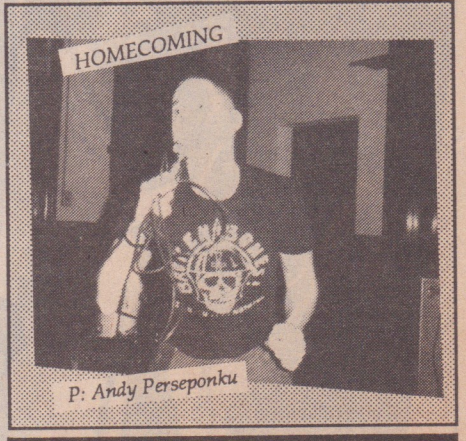
The Harrisburg scene isn't really picking up, but still a lot of individuals help keep it going even though there haven't been many shows. The best of the Harrisburg bands is HOMECOMING, formerly Sacred Hate. They've been playing a lot of parties and a few shows that they can get. Homecoming are definitely building a local following. Once again rumors are out they will soon be in the recording studio and a tour is in the works. Anyone, anywhere who wants them to play should get in touch with the band at the address below.

Another of the more emotional bands in the PA scene is HU RANG. The only band I can compare them to is early Rites of Spring, but they are worth checking out and are really original. This 5 piece should have

a tape out soon so look for it.

SATANS BAKE SALE are now a three piece. They sound as tight as ever, but singer/guitarist Pat is much too energetic to hold a guitar through a whole show. They have a brand new, super intense live demo entitled Black Magician and Cool Guys. This high quality tape includes the classics "Evil Chefs of Death", "Phone Fun", and "Time to Make the Donuts". It's available for three bucks, ppd from the address below.

The Lancaster scene suffered a blow when CORRUPTED IMAGE broke up, but I'm sure will see more of the guys in the band. JACK LORD'S HAIR have put themselves into a temporary retirement, but I don't think that will last long. Lancaster's best band at this time is JET SILVER & THE



DOLLS OF VENUS The guitarist for Jack Lord's Hair formed this 3 piece with various scenesters. They play a mixture of NY Dolls/ 77 punk and really put a lot into their shows and songs. Once again they should have a demo out soon.

'77 punk sounding band KIRK & THE JERKS also have a live demo out, too. It is really high quality and the songs on it were recorded when the band opened for NJ's The Undead. Another great Lancaster band is the ALLIEGENCE. They play straight fast hardcore with no metal leanings. So far they haven't done a crummy song. They have a really intelligent unity message, but they also take on other topics. Thier demo is also available.

The STUMP WIZARDS are doing quite well, their EP on Bona Fide is intense. They sound like a cross between early Husker Du, Sonic Youth and maybe the Swans. As you can probably tell, they are gods. Other good PA bands include YOUTHQUAKE, 2nd CRISIS and AL ALBERT'S ARMY. Speed-metal/thrash kings FAUST really slay and they make DRI look like Air Supply. Lead singer Scott makes the intensity almost unbearable, but the band rocks with the best of them. York's best band is the incredible FINAL CAUSE. They play straight ahead, fast hardcore with great lyrics. The band is made up of local scenesters who have been around awhile. They should have a new demo out soon.

As far as fanzines go, the one that sets the standard is Desperate State. The zine mixes review, interviews and comics. It contains Short Dogs Grow, Leeway, Suburban Uprise (great band), and Virulence. #3 contains Crucial Youth, Half Off, ADS, Cringer, and the NY Hoods. #4 has Ignition, Soulside, Prong, and BFD. #5 has Adrenalin OD, Slapshot, Instead, BFD, the Lead. Desperate State also has their Inarticulate Conception tape comp available. It features BFD, Prong, Leeway, BFD, Suburban Uprise and others. Zines are 75¢ ppd and the tape comp is $3 ppd. There is rumored to be a Black Market-type zine to be coming out of Lancaster, but it hasn't surfaced yet.

Well I guess that's it, see you soon and thanks for your time. Andy.

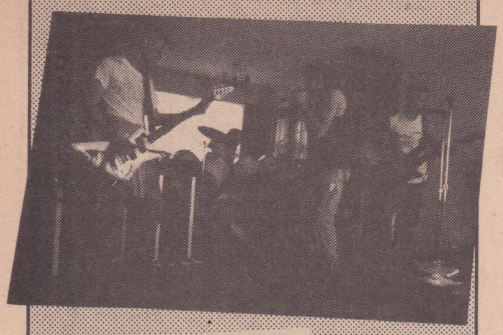
P.S. Addresses: Homecoming/ 7743 Avondale Terr/ Harrisburg PA 17712; SBS/ 9 Kings Arms/ Mechanicsburg PA 17055... Kirk and the Jerks, Jack Lord's Hair, Jet Silver, The Alliegence all c/o Rex/ 415 Ruhy Ridge Dr/ Lancaster, PA 17061... Final Cause and 2nd Crisis both c/o Missbeat Records/ 203 E. Philadelphia St./ York, PA 17043... Al Albert's Army c/o Andy Perseponko (me)/ 656 Swatara St/ Hummelstown, PA 17036... The Stump Wizards c/o The Record Outlet/ 801 State St/ Lemoyne, PA 17043... Faust/ Desperate State Fanzine/ 942 E. Pine St/ Palmyra, PA 17078

I am here to give you some fresh news from the hot band scene in the Tidewater Peninsula area of Virginia. Due to lack of spelling ability and my absence of intelligence, however, I will now call this area Rambozo Land, due to the number of military bases, as follows: Langly AFB, Fort Useless, Fort Monrow, Yorktown Naval Weaons Station, and a shit-load of Navy fuck-ups.

This summer has been a whole lot of fun. Mostly out of town bands have played in some odd places. In Virginia Beach, a house behind some fire station played host to the ABRA CADAVERS and the HERNIA BREAFS, both from Maryland. Another house in Lynhave V.B. had the DOLDRUMS from Florida—who, I might add, are really worth hearing. I really enjoy the house shows cuz everyone is relaxed and we all talk and exchange ideas and stuff. I hope there are more of them.

The big place to play in Virginia Beach now is Club Metro. We saw C.O.C., Adolescents and others from out of town, and local bands AT WAR, OVER THE TOP and S.S. CRUX.

Now to Norfuck: My band, the K-9s, played a bar called The Corner with the best band here (my opinion), THE THIN LADS. The Corner is a pretty decent place to play,



SCREAMING SILENCE

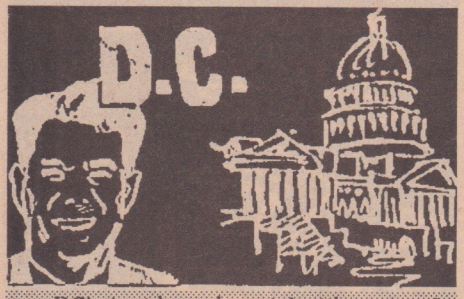
but it only has over-age shows. Lots of people drink there, so Crucial Joke might want to convert some of them (ha ha).

Hampton! Yes, here is where the hottest and most unified backstabbers can be found. One place here plays bands, the New American Theater. Good bands like the BENEVOLENT SWIMMERS, THE HERETICS, NOCTURNAL ZOO and SHADOW VINE have played here. On Halloween the Thin Lads might play here too. Most bands here are of the slow, rhythmic type and I have heard they don't like hardcore acts. I pretty much hate the place, but others seem to like it so more power to them.

In Newport News we have had a couple shows. One in Denbigh with GYPSY AURA and the K-9s (oops, I forgot now we are SCREAMING SILENCE). That show went real good thanks to Kitty! Another show is coming up with the Abra Cadavers and S.S. Crux and another bands. We were supposed to play, but due to our efforts in the Space Program we will not be able to make it (NASA is here too).

If anything looked like a lie or bullshit, then it probably was. Any and all area bands contact me. I will get you info and in touch with people.

Alex/ Screaming Silence/ 125 Semple Farm Rd, #9/ Hampton, VA 23666



DC's just been hoppin' with action. In past years, once summer ended the scene dwindled due to people leaving for school and bands breaking up. But this fall, many bands are sticking together and there's definitely a renewed positive outlook. The hottest new band on the scene is the long-anticipated FUGAZI with Ian MacKaye on vocals and guitar, Joe Lally on bass, and Brendan Canty on drums (borrowed from HAPPY GO LICKY). At recent shows, Guy Picciotto (also from HAPPY GO LICKY) has been adding vocals and it sounds great.

The BLOOD BATS are a new band featuring ex-DAG NASTY and BLOODY MANNEQUIN ORCHESTRA members Roger Marbury, Colin Sears and Charles Bennington. They should have an album out soon on their own label, Hellfire. Other new bands include: MR. ID (with ex-TEEN IDLES/ YOUTH BRIGADE vocalist Nathan Strejcek and ex-B.M.O.er Alex Mahonay), SWIZ (with ex-DAG NASTY vocalist Sean Brown), DARKNESS AT NOON, VILE CHERUBS, THORNS, and DOLCINA (with SQUIRREL BAIT's Dave Grubbs).

SOULSIDE just returned from their U.S. tour, which they say went really well. Their new LP, Less Deep Inside Keeps, is available through Sammich Records (PO Box 32292/ Washington, DC 20007). Sammich will also be releasing the forthcoming

All photos by Jenny except G.I. by Murray

SHUDDER TO THINK

SOUL SIDE

GOVERNMENT ISSUE

HAPPY GO LICKY

IGNITION

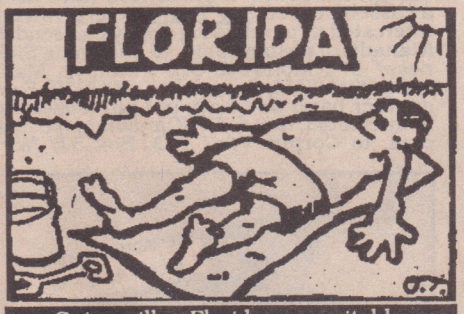
SHUDDER TO THINK EP. Dischord has just released SCREAM's Banging the Drum LP and the EMBRACE LP. SCREAM are now touring the U.S. GOVERNMENT ISSUE's new LP, You, is out on Giant, and KINGFACE have just released their debut LP on their own label. IGNITION are on a two-month European tour that coincides with the release of their 2nd 45 (on Ig/ Dischord and available through Sammich). A compilation LP of local bands, F-R-5, is out on Fetal Records and includes such bands as SCREAM, SHUDDER TO THINK, PRESS MOB, BROKEN SIREN, STRANGE BOUTIQUE, G.I., and BRAVER NOISE. Out soon: UNREST LP on Teen Beat and State of the Union comp LP (a Positive Force project). FIRE PARTY and 3 have both been in the studio, hopefully for upcoming vinyl.

On the downside, MARGINAL MAN will be inactive for a while due to Pete Murray's broken wrist, and RAIN and UNITED MUTATIONS have broken up.

D.C. space, a small club that's been instrumental in its support of local bands, just celebrated its 10th anniversary. Over the years, the BAD BRAINS, TEEN IDLES, S.O.A., MINOR THREAT, BLACK MARKET BABY, SCREAM, MARGINAL MAN and countless others have played there. It's still a great place for bands to play, so for booking info call Cynthia Connolly at (202)393-0255.

DC's never had an abundance of fanzines, but here's a few that are still around: WDC Period (free c/o Chow Chow Productions/ PO Box 39074/ Washington, DC 20016); Greed ($2 to PO Box 39020/ Washington, DC 20016); Turn Around (50¢ to 1108 Chickasaw/ Silver Spring, MD 20903); and We The People (50¢ to 4433 Briarwood Ct/ Annandale, VA 22803). Sharon Cheslow/ 710 Roeder Rd #201/ Silver Spring, MD 20910

P: Jenny



Gainesville, Florida: a veritable metropolis of musical activity — yes, that's my hometown. Nah, but what's really going on in Gainesville is a question not many people know the answer to. The truth is, what's not going on is much easier to answer.

What's really sad is the band graveyard filling up with too much rapidity for me. YOUNG PIONEERS, rumored to have broken up long ago, played two farewell performances and officially became Gainesville history. PSYCHIC VIOLENTS, at the peak of their career, selling huge amounts of their Walk on Water cassette, were ready to tour when drummer Bi-Wi (that's what they call him) decided that quitting his job would threaten his chances of being promoted to manager at the grocery store, and instead... quit the band. PSY.VI. played yet another farewell performance with old drummer, Dave, and were said to have sounded better than ever. Charles (vocals) says a re-union gig (again with Dave) is a possibility, before he moves to N.Y. to play bass with MECHANICAL STERILITY. GENERIC WHITE TRASH played a farewell soundcheck. WHITE LUNCH split town. PLASTIC AGE hung up their synthesizers and decided to do whatever.

And even the bottle club Fallout (a.k.a. the Vatican) closed its doors forever. Everything that has a dark side, however, must have a not-so-dark side as well. On that note, let us figure out what is going on here.

MUTLEY CHIX put out a 8-song demo of their great, grungy rock. Cindy, bass, left for California and the Chix have found Pam, the newest Mutley, to fill her shoes. They're still in the practicing stage — writing new songs and teaching old ones — but have already begun to play out. Long live the Chix! You must order their tape from: P.O. Box 15241/ Gainesville, FL, 32604 only $4.75 ppd.) DOLDRUMS, my favorite local band and probably everyone else's as well, have been selling their own demo, too. Believe me, this is thrash/rock'n'roll pumped full of adrenalin, and it's simply amazing! DOLDRUMS did a tour of the southern U.S. including New Orleans, Mobile, and 2 dates in Virginia Beach. It came off as quite a success, and they made it back with some cash. DOLDRUMS have gotten incredibly tight, and every time I see them, they totally blow my mind! You can get their cassette for $4 ppd from: 3230-A S.W. 25 Dr./ Gainesville, FL 32608. DANGERS AND BENEFITS have quite an intense local following, and pretty much evade description by playing a weird mixture of experimental, poppish- sounding psychedelic, uh... you get the point. They have just completed a demo, but are constantly remixing it, so it is still NOT available to the public. I heard an unmastered version, and I was really impressed. They've just started playing out

P: Ken C.

again after a hiatus of summer searching for a record label. Their live performance is much more intense than their studio tape, but then again, most bands are like that. To get in touch with them write: Sam/ 625 N.E. 1st St., Apt. 8/ Gainesville, FL 32601. HELLWITCH, Gainesville's resident thrash-metal mongers, have lost bassist Andy and, though at first were going to turn in their guitar picks, have found a replacement. They recorded a 2nd demo (now available), have a song on a thrashmetal compilation on New Renaissance Records, might open for Motorhead in Miami, will open for G.B.H. in Gainesville, and are probably going to record an album. I don't really know who's on bass (ha, ha) but somebody is. Mordirivial Disemanation is the hard- to-pronounce new demo available for $3.95 from: P.O.B. 397/ Gainesville, FL, 32602.

P: H. Luce

NO IDEA Mag folks

P: Godgiven Luck

CINDY BRADY'S LISP is Gainesville's own all-girl sleaze rock group dedicated to tacky lyrics and fun in the sun. The LISPS split up for a short while as two members journeyed to California for a vaction. Upon returning, they jammed out at a party and are now a rockin' quartet once again. SMEGMA TEEN (or whatever they decide to call themselves) have formed and played their first gig at the Bar, opening for D & B. They play an unusual strain of what I guess you could call punk rock, but with so much other stuff influencing them, I wouldn't want to so simply summarize them. Look out for this energetic group, they've got a lot of potential. Write: Brendan/ 2115 N.W.7th Pl./ G'ville, FL, 32603 and he'll do something weird, I'm certain. RAGING PUSBAGS moved to town with their jump-up-and mosh sound. They played frequently at first, then pissed off a lot of the other bands with their dickish attitude. Who knows what will become of them? Will they be doomed to play only skinhead parties the rest of their lives? G.O.P. (GRANDFATHERS OF PUNK) felt that PLASTIC AGE needed a replacement, so they've been around a good deal, as well. DIE TRYING is now THE PRANES, but they don't want to be mentioned, so forget I said anything, okay? NAIOMI'S HAIR are still together, and they still sound good. They've gotten a lot tighter, and they move around a lot more. I think their REM influence is finally wearing off, thank God, but who knows? They refuse to open for any other local band, but they don't show up much anyways.

On the magazine scene, we've got: Ipso Facto, an arty magazine that's very well produced. The content is sketchy at best

SMEGMA TEEN SIDESHOW

P: Ken C.

MUTLEY CHIX

P: Ken C.

and it costs an arm and a leg. I'm sure that it will improve. You may write to them at P.O.B. 2451/ Gainesville, FL 32602. Atomic Comics (Box 14822/ G'ville, FL 32604) is still happening but now it's found mostly in the pages of others' zines. If you're thinking of sending for Nimrod's FREE comix, be sure to include an S.A.S.E. Zen is out. It has got to be the most hilarious magazine that my small orbs have ever been set upon. Including joke poetry that isn't easily 'frogotten' (spelled correctly here), and other ambiguous local humor. This guy attacks all ideals of Deathrock in such a complete manner, that you're left to wonder "Was it real, or was it Christian?" A must for any zine collector! A barrel of laughs! 25¢ and a stamp ppd. 3700 S.W. 13th St./ G'ville, FL 32608. No Idea magazine, G'ville's foremost and oldest underground zine still in existence, is slated to have its 5th issue out in October. It will feature interviews with Capitol Punishment, The Flaming Lips, Fishbone, Mutley Chix, SNFU, Bad Brains, Government Issue, and Short Dogs Grow; plus scribblings, babblings, reviews, and other stuff all gloriously typeset, 48 pgs/printed with a bunch of two-color pages. All this and more for $1.50 ppd. to No Idea, c/o Droog Productions/ 3925 S.W. 3rd Ave/ G'ville, FL 32607. You'll love it, baby, I know you will.

Well, now I think I'll leave you to whatever you were doing before you read this. If you want to write to me or us or however you want to do it, send it to: 1210-1 N.W. 11th Ave/ G'ville, FL 32601... Punkuriously: Yogi, BooBoo, & William.

Winnipeg, Mtba- Thought I'd better do another scene report, as the last one was a bit out of date. To start off with, the Vulgar Unicorn is no longer in existence. Too bad, because it was open to all local bands on a regular basis, you could bring alcohol inside (which by the way, didn't create any problems), and the cover charge was never more than a couple of dollars. Best to be remembered by an insane Accused show.

These days most of the shows take place at the Point Douglas Club (formerly the Cotton Club). Some of the shows that have graced its stage in the last couple of

CORPUS VILE

months: Descendents, MIA, The Edge, Government Issue, Doughboys, Junior Gone Wild, Suicidal Tendencies, SNFU, Corrosion of Conformity. It's a good hall, all the gigs were all-ages, they were all packed, and the bands put on a good show.

On the local front, there remains a solid bunch of bands. Firstly are two new bands to watch out for, ARTIFICIAL LIFE and CROWN OF THORNS. The latter is made up of veterans from some solid old bands (VIOLENT WAR AMPS, UNWANTED, CASUAL PRIMATES). The DEAD-AGAIN CHRISTIANS have changed their name to the DANGEROUSLY AMERICANIZED CANADIANS, and now have Todd playing bass.

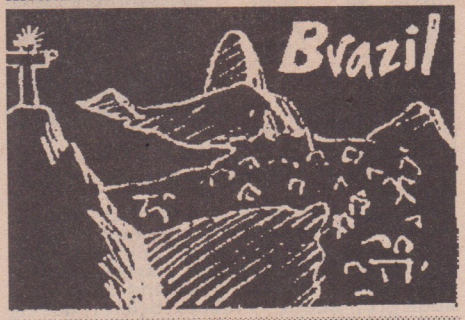
No idea what MISSING CHILDREN are doing, or if they still exist. Winnipeg's most hated band, (a title I'm sure they're proud of) LESBIAN BINGO, are in a state of limbo at the moment. INFLUX haven't been playing out much, and are pondering a change of names. PIEROSE haven't been up to much, while GLOBAL GENOCIDE have been doing lots of shows, and are constantly improving. SINNERS PARADE are one of the city's better bands. They have an earlier punk influence, and play with loads of energy. MOURNING SICKNESS have made a cassette called Say Your Prayers. Anyone interested in purchasing a copy can send $5 (Canadian) postage paid, to Mourning Sickness/ 571 Montrose St/ Winnipeg, Manitoba, R3M-3M3, Canada. CORPUS VILE are another band that have put out a cassette. If interested, send $3 (Canadian) postage paid, to Corpus Vile/ P.O. Box 53/ Win-

GLOBAL GENOCIDE

nipeg, Manitoba, R2M-4A5, Canada.

Any bands that would like to do Winnipeg can contact Some Guy/ PO Box 2755/ Winnipeg, Manitoba, R3C-4B4, Canada. Or can call at (204) 947-9612.

And finally, Winnipeg's fifth annual peace march was again a large success, as 25,000 people protested against the nuclear arms race--specifically, US cruise missile testing in Canada. That about covers everything for now. Talk to you again in a few months. DAC



Hello dudes! Tropical greetings from Brazil. Last year during the bad economics (due to the failure of the 'Cruzado Plan') a lot of things disappeared from the stores. One of these things was records, and since Brazil must import vinyl to make the records, and since the incomes here are not good, importations decayed and the little vinyl that came was sent directly to the big labels so that there was no vinyl available for the alternative labels, which caused many delays. LOBOTOMIA was a band that since they recorded their tape in studio until the time the record started to be pressed had to wait for 10 months. Lobotomia is a band from São Paulo which is the largest city in Brazil and of South America too. As a matter of fact, almost all the punk-scene from the country is here. The most and the best bands are here and new alternative labels are coming, which is very good. Although today there isn't anymore the lack of vinyl, it's still difficult for the labels. The price of a record has risen 450% while the wages have risen only 150% in the same period, so just few people can buy records and a label can not survive if they don't sell, obvious, is it not?! OK, buf let's forget for a while these dirty tricks made by the government and let's go back to the punk-scene. The LOBOTOMIA LP shows a well-played HC with meaningful lyrics, at the insert you can find them in English too!! SKARNIO is a group which is doing some of the best and original songs here. After several changes at the vocals they finally found Oscar, whose hoarse voice added to their heavy sound had a great effect. Their first gig was with COLERA and from that time on, they played with bands like OLHO SECO. By the time you are reading this there will be a compilation released through Ataque Frontal with them, Olho Seco, and five other groups. Their will is to become known abroad and then do gigs out of here. Olho Seco, which is a well-known name, have just put out a demo-tape. Their music is always in tune with Europe's. You can check it by yourself hearing them on the tape. It has a really thrash-hc sound. Another good guys are the

Photos: Antonio

LOBOTOMIA

WCHC

ones from W.C.H.C. (previously SPHC). They sound like some American bands. They define themselves as "raw and short". Soon they will appear on a compilation by Odio Mortal that also will include: DIZINTIRIA, WC KAOS, and DESESPERO. The bassist, Rafael, and I put out a zine, off-set, called WC Zine. Number four w/: Suicidal Tendencies, Instigators, Fear Itself, drawings, etc... By now I think that's all. You guys worldwide interested in trading (any kind of stuff) please contact me: Antonio/ Cx. Postal 54211/ Sao Paulo, SP/ 01227/ Brazil. I'll answer all letters.

P.S. Addresses: LOBOTOMIA/ Cx. Postal 343/ Osasco, SP 06001/ Brazil..

SKARNIO

OLHO SECO c/o Fabio/ Cx. Postal 20030/ São Paulo, SP 02597/ Brazil.., SKARNIO/ R. 24 de Miaio, 116/ 13 And. / L. 10/ São Paulo, SP 01041/ Brazil... WCHC/ Cx. Postal 8196/ São Paulo, SP 01051/ Brazil.., WC Zine: c/o Antonio / Cx. Postal 54211/ São Paulo, SP 01227/Brazil

Well, the conservative government is now firmly entrenched in power after their election victory in June (although it seems like they always have been) and things are getting worse. They are planning to phase in the new Poll tax to replace the General Rates, which naturally continues their policy of taxing the poor more than the rich. In April next year, they will totally reorganise the Social Security system, in which Housing Benefit rates will be reduced and Urgent Needs Payments will become loans. People under 25 will no longer qualify for 'householder' rates of benefit which will mean that young unemployed won't be able to afford to

ELECTRO HIPPIES

P: Nick R.

leave home until they are 25. This implements the Tory's beliefs of Christian family morals.

Once again the Stonehenge festival didn't happen although attempts to do it did not receive the same levels of police violence as in previous years. However, the travelling community is being harrassed more and more. A large community of people living in teepees in Wales will soon be evicted from their homes on the grounds that they have no 'planning permission' to put them up. This is despite the fact that they actually own the land they are living on.

Rumours are that hitch-hiking is set to become illegal this October. Does anyone know anything definite about this?

It's been a while since my last report and quite a lot has happened on the

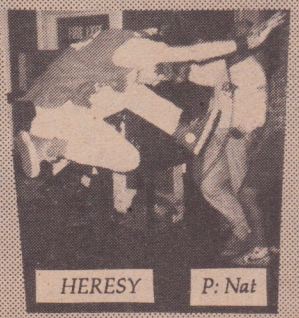
GENERIC

P: Nat

hardcore front. Hardcore seems to be the 'in thing' at the moment with quite a lot of media interest. The national music press have been falling over each other to do features on hardcore (and skating too) and there's even been the odd TV feature. Suicidal Tendencies even appeared on an afternoon childrens show although their name was changed to 'The Tendencies' in case our kids got bad ideas!

At the forefront of this media hype are of course THE STUPIDS who incidentally gave me a slagging on stage when they played in Liverpool - presumably because I didn't mention them in my last report. Not that that should bother them, they're too busy getting on the front pages of the music press and features in teenybop magazines.

The new LP from the AMEBIX finally came out - Monolith, a wonderfully savage,



HERESY P: Nat

CYCLIC AMP

gnarly, dirty sound, with overtones of Motorhead and Black Sabbath. They've just done a short tour of the UK and apparently are hoping to get support slots with bigger, more metal bands in the near future. The new LP from SACRILEDGE is another wicked release although one look at the cover shows that they've completed the transition from punk to metal. It should have been out months ago but according to the record label, Under One Flag, LPs don't sell well enough in the summer.

NAPALM DEATH are big at the moment as are RIPCORD – the two bands did a short European tour together this summer and both have classic LPs out. Check out the excellent ND cover artwork (but ignore the pathetic hype sticker). RIPCORD's guitarist has joined HERESY, another excellent band who have a much more American sound these days. A very active band, they are constantly gigging, touring and appearing in zines. They even recorded a few songs specially for broadcast on BBC Radio One's John Peel show - even today hardcore is still a rare occurence on British radio.

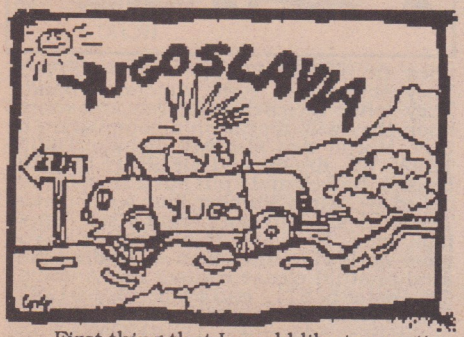
CONCRETE SOX seem to have split and other well known bands such as CHAOS UK, EXTREME NOISE and ANTISECT have been quiet. CONFLICT are quiet too but seem to be banned from everywhere. GENERIC have reformed and are now better than ever. They'll soon put out a new EP and have just played some gigs in Norway. Earlier in the summer they played in Holland and Belgium with the ELECTRO HIPPIES and when you read this they will have played more gigs there as well as in Germany. The HIPPIES are a another band who recorded stuff for John Peel and these tracks will shortly be put out on a 9 cut 12", with an LP to follow. CHUMBAWAMBA have been quiet but their friends KARMA SUTRA put out an excellent LP, The Day Dreams of a Production Line Worker. Similar in outlook and sound to the Chumbas, the LP comes with a very interesting, thought-provoking booklet.

A new band, ACTIVE MINDS put a great EP out – stunning hardcore and they're only a two piece. ATAVISTIC put out a wonderful EP, with a thrashy Disorder-like sound. Also check out new stuff by CIVILISED SOCIETY?, DEVIATED INSTINCT, DAN and CULTURE SHOCK.

Here in Liverpool, the excellent CYCLIC AMP will shortly release a new mini, Ugly as Power, a savage electronic growl reminiscent of Throbbing Gristle meets the Butthole Surfers – it's great. Skullfuck, the debut LP from the WALKING SEEDS has just been released. How do you describe this band except to say they're a loud, noisy racket and I love it! CARCASS, the only hardcore on Merseyside, have just recorded a demo; wish they'd play some gigs though.

It's been a great summer for gigs with lots of foreign bands visiting. From USA came the Butthole Surfers and Big Black (both now very popular over here), Colera from Brazil, and Lärm, Heibel, BGK, CCM and Negazione from Europe. New rockstars DRI are playing this weekend and October will also see visits from MDC, Rhythm Pigs, Subvert (from Canada) and the Swans.

Well, that's about it – the hardcore machine keeps moving! I don't have time to list addresses of the bands I've mentioned, but if anyone wants to get in touch with any of them write to me and I'll see that it gets to them. Signing off, Digger/ Flat 14/ 12 Sandringham Drive/ Liverpool L17 4JW/ U.K.



First thing that I would like to mention before starting my new scene report is whether these European scene reports can start without "howdy, hello, ciao a tutti, hello there; it's pretty boring seeing almost the same beginning in the reports. In the last couple of MRRs every European scene reporter talked about bands, records and gigs – can you change your subjects a bit, please?

Phew! I agree with Al Quint, Boston– it was a very, very hot summer for all of us. I've been staying the whole hot summer in my area and it was 37 degrees centigrade. No joke! I wish I'd had some band to thrash out and practice with! Well, to start the report...

Since MRR began writing more about political things from around the world, I've been wondering about and meaning to write in a similar vein. Since I got a few letters from various people who asked about these things, I suppose that people are not only reading fanzines but also newspapers. So, as for the economic scene, we've had very bad news so far. An organization that has been giving uncovered cash-papers (might not be the right word) for almost 2 years has caused $150 thousand dollars debt in the banks and the nation. Talking about civil service in the army, there are 3 youth organizations currently working on the subject, and they're based in the three biggest cities in Yugoslavia. A few months ago there was a gig in Zagreb with MASAKER and SUPPORT GENERATION, so that was a chance for Svarun, one of the three youth organizations, to give away informational leaflets about what they do. They also gave away leaflets about "How to Prevent Getting AIDS." If you are interested in civil service, anti-nuclear action, AIDS, Greenpeace and similar topics, you should write directly to these organizations. Svarun/ Nazoreva 51/ 41000 Zagreb/ Yugoslavia. You can also

KMS

KZV

ask for 2 other addresses in Ljubljana and Beograd.

If you read MRR or any other fanzine, whether it is punk, metal or some alternative, you can see that everybody's just writing about the bands that played and how they played. Nobody's writing about the audience, about conflicts before, during and after gigs. In my opinion, the best scene is in Zagreb. I went to see G.B.H. there, and there was a very good atmosphere without stupid blokes controlling thrashers, or without guards at the entrance. Ljubljana gigs used to be very peaceful but at the last three or so gigs there were fights – sometimes normally dressed people, sometimes monkey machos or skunx. Alcohol seems to be a bigger problem than I had thought, but sometimes fights seemed to happen without reason.

In Beograd, punks are fighting each other, and the biggest trend is to run out after people thrashing and slamming as soon as they start dancing. This is pretty ridiculous! They're real dicks, as they say in America. In Subotica, you don't see any new trends like thrash, skating, etc., as most people are into hardcore from the early days in Finland and Sweden.

In late September, Alpi came back and did his first radio show in three months. It's one of the best shows on the air. Support him by writing to Slovic Nenad-Alpi/ Fallerovo Set. 35/ 41000 Zagreb, Yugoslavia. Talking about radio, Misterius, former guitarist with CRIST, played some metal-thrash on Studio B in Beograd. I might also play some music on the air soon, if I can catch Dule the big head.

During the summer the scene was dead, but since September CRIST has played at Dom Omladine (Youth House) in a competition between various bands – mostly rock and rockabilly influenced. Misterius's words let the band win 3rd place and 10 hours in a studio so good luck to them.

THRASHAGAIN reformed again – or is it just gossip? I saw their bassist Igor at Jay Walker's gig, but except for the usual hello we didn't talk about his band. A rockin' bouncing band has recently formed in Beograd called PROFESSIONAL LIZZY which, in my opinion, doesn't have a lot to do with Thin Lizzy, but the band has some pretty good musicians. KZV broke up and Baki, their singer, is in the army now. A few months ago he did his 1st compilation tape with a few new hardcore Beograd bands, but because of the lyrics, I didn't really like most of the bands. TOTALNA DESTRUKCIJA

UJETNIKI SVOBODE

CRIST

(TOTAL DESTRUCTION) & NAPRED U PROSLO (STRAIGHT AWAY TO THE PAST) are the two I liked the best. I also saw the guitarist from KZV playing with a rock/pop-influenced band at Dom Omladine, but in my opinion he should have continued in KZV.

The last gig here with a foreign band was in September with Jay Walker, an alternative, dark-influenced band from Switzerland. This was the 4th gig I organized with a foreign band. The band stopped their gig after 4 songs, saying the sound was shit, but I didn't think it was. I put a month's worth of effort into the show and the band had 2 1/2 hours of sound check. Anyway, they lost about $150, but it's not my fault! Anyway, in September I plan on bringing to Flu Club Raped Teenagers from Sweden — hopefully it will work out better!

The scene in Subotica is going pretty well these days. NADE IZ INKUBATORA are still rockin' on their own, and they recently did a live tape, but they're still without a record. Sad news from Mircez — he's going into the army in December, but before he goes I think we'll do some gigs together. Puke cancelled their December gig in Subotica and decided to come in January '88.

IDIOTI's 7" EP is selling well over here and you can get it from me, $6 ppd, U.S.A., or $5 ppd, Europe. Distributors can get it cheaper. Idioti played in Italy in July and made a kind of boom. They played in Sicily, and despite the fact that a policeman came out on the stage in order to stop the band playing "Bandiera Rossa", the gig continued very soon after that. At the end, a local organization came on and gave some kind of excuse... Anyway, I'd like to ask anyone responsible for putting gigs together in North Italy why Yugoslav bands always get a bad position? According to Antonio, from Milano, Idioti couldn't have gotten more than 7 people at their gig, despite the fact that they could've supported Negazione or some other more well-known band. Is there a campaign against Yugoslav bands?

FV Records released some new tapes. One of them is a live Amebix tape. They also have a new list of records and tapes in distribution, so you can write to Zemira, FV Records/ Kersnikova 4/ 61000 Ljubijana/ Yugoslavia.

The band scene is going well. 2227 added a new guitarist and a new drummer. PATARENTI will soon be reforming by Hadzo — he came back from the army. Djuro (ex-DEZERTERI) from Pula also decided to form a new band, and QUOD MASSACRE at last found a practice room which they share with MILADOJKA YOUNEED, a jazz band. They're going to be a support band for Social Unrest, who are supposed to play in Ljubljana in October.

I still need more bands for my international compilation tape, so send those demos soon! I'll be away for about 20 days in October, but I'll answer everyone as soon as I get back.

Thanks to the following people for supporting NP Tapes: Alpi (Independent Radio Show), and Positive Thought, Maryland, High School is a Wasteland, Minnesota, The Amigo, Chula Vista, CA, and many, many others. Hello to Dolf of Trust!

Stay wild, never give up,
Gvido, c/o No Profit Tapes/ G. Obradovic/ Strahinjica Bana 43/ 11106 Beograd/ Yugoslavia

Desperately swimming in the disco and cantonese love songs soup of Hong Kong since five days, I had almost lost any hope to discover an underground scene in this tiny little piece of British China, when, in the twentieth record shop, an employee, as usual by my questions about the local punk scene, (punk? what's that about?), drew my attention towards a small flyer stuck in the darkest corner of the window. I thought I'd get off. It was written:

ALTERNATIVE MUSIC
FESTIVAL 87
16th August 87
Ko Shan Theatre,
7:30 pm
with:
CREEPING JESUS
ENDEAVOUR
LINE OUT
NON
QUINTET
and M.C. HERMAN HO
organized by
Alternative Music
Production

After two days of panic trying to find out the contact address of the organizers, having only a phone number which wasn't answering, I finally found the address of the Alternative Music Megastore, a few square

LINE OUT

meters in a commercial centre in the popular area of Mongkok in Kowloon, which is the seat of the A.M.P.

I established a very friendly contact with the guys there who were dying of happiness listening to the last Scraps EP from France I had brought with me. We discussed hours about our respective scenes, and they said they hadn't any contact out of Hong Kong (except with GASTUNK from Japan), because they don't travel and nobody ever came to HK to meet them.

OK, about the situation over there: about 20 alternative bands, nothing "really" hardcore but some very hard and fast bands like LINE OUT (Chinese band with texts in Cantonese, very interesting lyrics), or the more "anarchopunk" band BLACKBIRD (original name is in Chinese, the texts too). I met also the band CREEPING JESUS which is a kind of garage/post punk outfit with British members living in HK.

All bands have self-produced tapes out, but no vinyl, as the costs are very high in HK, and there's til now no alternative record label. The scene is growing but the major problems for the bands are the lack of interest of the audience for the texts, the lack of venues to gig, and the lack of contacts outside. There's no fanzines either. Anyway, the bands are looking for foreign labels interested in putting them on vinyl. Paul, the manager of CREEPING JESUS and LINE OUT said he'll write HK scene reports for MRR in the future, so don't be afraid, you'll probably get more info about Hong Kong in the future MRR's.

You can contact A.M.P., CREEPING JESUS and LINE OUT through: Paul Lee c/o Alternative Music Megastore/ Shop M25 M/F/ Sino Centre/ 582-592 Nathan Road/ Kowloon/ Hong Kong as well as ordering tapes from local bands.
Luk Haas/ (Ukrutnost Tapes)/ 28 Rue de Soultz/ 67100 Strasbourg/ France

P.S. I haven't found any underground bands in the People's Republic of China (neither in Peking nor in Canton). I heard there was once a ska/new wave type band in Canton, but all members are now in collective re-education farms in the remote countryside. It seems that all of such experiences are ending this way in this very rigid and conservative country where thieves are sentenced to death and publicly executed. Besides, an electric guitar costs in Peking music shops 2800 yuans and a factory worker or university teacher is paid around 120 yuans per Month. Ya see da picture. So long, zaijhian!

CREEPING JESUS

THE IOWA COMPILATION

Shellgame
David Brooks
The Shy Strangers
Moveable Feast
The Eclectics
Four Million

Drednex
The Hollowmen
Full Fathom Five
Dangtrippers
Claude Pate
House of Large Sizes
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13 Iowa Bands.
13 Reasons Why Iowa Rocks.

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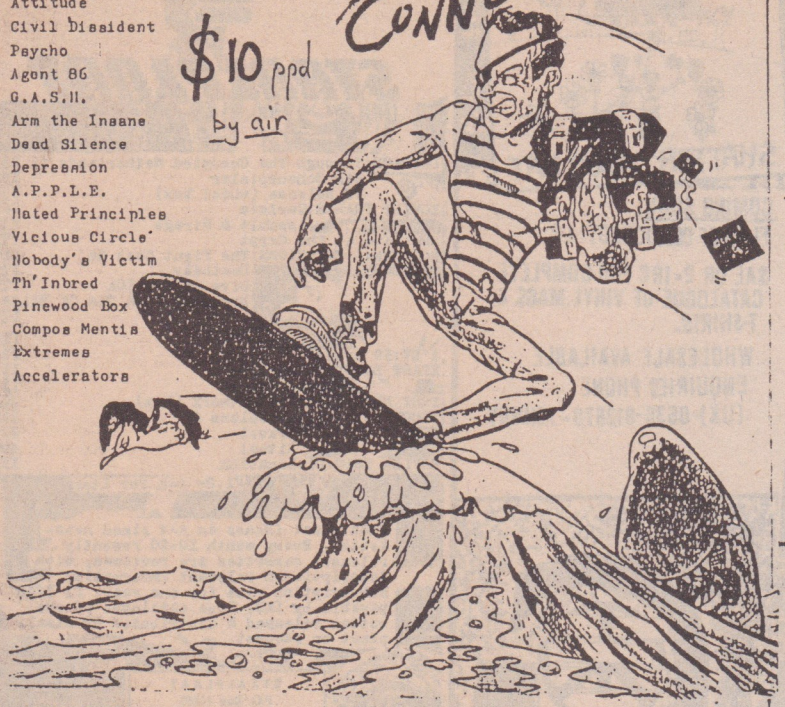

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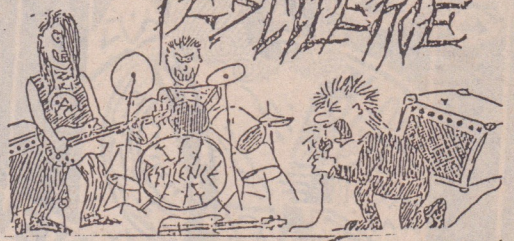

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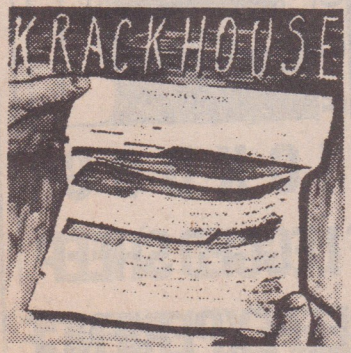

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The CIA and Heroin: Afghan Rebels and Drugs

By William Vornberger

Covert Action Information Bulletin
P.O. Box 50272 Washington, DC 20004

In Afghanistan, the CIA is currently engaged in the second largest covert operation in its forty year history. Only the Agency's "secret" war in Laos was bigger and more expensive. Estimates of U.S. covert aid to the *mujahedin* (Afghan rebels) exceed $625 million from 1980 to 1986. The U.S. has also asked Egypt, Saudi Arabia, the People's Republic of China, and Pakistan to help arm these *contras*.

With all the money and arms flowing through Karachi the Afghan *contras*, based in Pakistan, still must turn to other means to raise funds for their *jihad* (holy war). They sell their weapons on the open arms market in Peshawar and they smuggle opium and manufacture heroin destined for Europe and the U.S.

The region along the Afghanistan-Pakistan border has long been settled by nomadic tribes, who have historically refused allegiance to any government. There are approximately eight million Pashtu-speaking Pathan tribespeople living there who make up the bulk of the *mujahedin*; most are from the Ghalji tribe.[1] The largest base for the *mujahedin* in Pakistan is in the city of Peshawar, which is also a major center for opium processing.

During the Nixon administration, the CIA, along with the Iranian secret police SAVAK, worked inside Afghanistan, attempting to destabilize the Kabul government,[2] which for decades had been allied with the Soviet Union. In the early 1970s, the CIA also funded training programs aimed at creating a rebel army capable of overthrowing the government. By 1975, there was a 5,000-person army in Panjsher valley, north of Kabul, trained and armed by the CIA.[3] In December 1979, when the collapse of the Hafizullah Amin government seemed imminent, the Soviet Union went into Afghanistan to support its ally.[4]

In the early 1980s, as the *mujahedin* organized their holy war from Pakistan, they looked for possible sources of funding. The Afghan and Iranian governments had drastically reduced the flow of heroin being smuggled through Kabul and Tehran so the Afghanistan-Pakistan border became the likely spot for large-scale drug production.[5] In July 1980, Mathea Falco, U.S. assistant secretary of state for international narcotics matters, noted:

> "In Afghanistan...recent reports indicate that in certain areas opium cultivation is flourishing. Many of the refugees streaming into Pakistan have brought opium seed with them.... In the hands of groups opposing established regimes, opium often becomes hard currency bartered for weapons, medicines and other necessities."[6]

The "Golden Crescent," as the opium growing regions in Afghanistan, Iran, and Pakistan are called, accounts for 75 percent of all the heroin in Western Europe and 50 percent of the heroin in the U.S. In 1983, 4.5 tons of heroin, with an approximate street value of $9 billion, went to the U.S. from the Golden Crescent.[7]

The Afghan *contras* are based in regions of the Golden Crescent where opium production is the highest. The Badakhshan and Takhar provinces in northeast Afghanistan, Kunar province east of Kabul, and North Waziristan in Pakistan are all covered with the opium poppy. The opium is bundled up and smuggled to Europe for processing or is refined into heroin in laboratories in Afghanistan and Pakistan. Even with their crude equipment, these heroin chemists produce the second most potent and pure heroin in the world. Only the poppies of Turkey provide a stronger opium base.

The U.S. Drug Enforcement Agency (DEA) blames the widespread opium production on lack of control by the Afghan government. A recent DEA report stated: "There is no indication that the Soviet-imposed regime in Kabul has the capability or the political will to address the problem."[8] During a trip to Pakistan, Attorney General Edwin Meese announced to the press: "The regime...[Afghan government] maintains an absolute indifference to any measures to control poppy. We strongly believe that there is actually encouragement, at least tacitly, over growing opium poppy."[9]

That this is nothing but disinformation is shown by a United Nations International Narcotics Board report which in 1986 stated:

> "The government [of Afghanistan] is taking steps to develop prevention, treatment and rehabilitation programs. Seizures of opium and cannabis within Afghanistan have doubled in 1985 as compared with 1984 while heroin seizures increased tenfold. Strengthened enforcement activity is therefore evident.... The government has enacted legislation providing severe penalties for traffickers."

Ironically, it is not the Afghan government that is slack on drug enforcement, but the DEA which has been called off the hunt. This is not the first time the DEA has been ordered to halt its investigations. During the war in Southeast Asia, the U.S Bureau of Narcotics, the precursor to the DEA, attempted to investigate heroin production and was stymied. Alfred McCoy, in *The Politics of Heroin in Southeast Asia*, writes, "As thousands of GIs serving in Vietnam became addicted to Laotian heroin, the bureau tried to adjust its priorities by sending a team of agents to Laos, but its investigations were blocked by the Laotian government, the State Department, and the CIA."[10]

A high level law enforcement official, with intimate knowledge of the situation in Afghanistan, speaking on the condition of anonymity stated: "The Drug Enforcement Administration had been ordered to roll back their men from Afghanistan and Pakistan. They pulled them out and now they have no one close for on-site monitoring of drug activities...So now, the only personnel the United States has in position there are the CIA's people. And, quite frankly, all things considered, that raises some disturbing questions."[11]

The DEA even admits the CIA-backed *contras* are responsible for the heroin traffic out of Afghanistan and Pakistan. After David Melocik, the DEA's Congressional Liaison, returned from a fact-finding trip to Southwest Asia he announced at a press conference that "You can say the rebels make their money off the sale of opium. There's no doubt about it...the rebels keep their cause going through the sale of opium."[12]

In late 1986, U.S. drug agents caught Abdul Wali attempting to smuggle over a ton of hashish through Port Newark, New Jersey. Assistant U.S. Attorney Claudia Flynn admitted that Wali was the head of a 50,000-member organization in Pakistan but she refused to give the name of the group. Another federal official, who spoke on the condition of anonymity, said that he had "some significant position among [the *mujahedin*]."[13]

Two top officials on the White House Strategy Council on Drug Abuse wrote, with surprising candor, in the *New York Times*: "We worry about the growing of opium poppies in Afghanistan and Pakistan by rebel tribesmen who apparently are the chief adversaries of the Soviet troops in Afghanistan. Are we erring in befriending these tribes as we did in Laos when Air America helped transport crude opium from certain tribal areas?"[14]

The United States has turned to traditional allies and even traditional adversaries for Afghan *contra* funding. In 1985 even though Congress doubled the Reagan administration's request for Afghan aid, the holy warriors at the CIA thought this still was not enough. Later that year, the State Department and CIA sought out Saudi Arabia for more funding and received $250 million (no doubt deposited in a secret Swiss bank account). In 1986, the Saudis gave another $275 million and King Fahd hosted Afghan *contra* leaders as a show of support for their *jihad*.[15]

The Reagan administration no longer attempts to hide its involvement in this "covert war" or pretends that Pakistan is neutral in the conflict. On Capitol Hill, William Schneider, Jr., undersecretary of state for security assistance, told Congress that some U.S. funding would now go through the Afghan refugee camps in Pakistan because "the refugees are insurgents, too."[16]

The flow of arms must be kept pouring into Pakistan since the majority of the weapons destined for the Afghan *contras* never makes it. Estimates of the number of arms skimmed from CIA shipments go as high as 80 percent and even Andrew Eiva, of the right-wing Federation for American Afghan Action admits that there is up to 70 percent "slippage" in CIA supplies.[17] Many of the arms end up with the Pakistani military as "supplemental aid" for reliable ally/dictator Mohammed Zia ul-Haq.[18] Pakistan has received $1.6 billion in "official" U.S. military credits in the last five years.

The CIA's past history in drug trafficking leaves little doubt that it is currently involved in the opium trade in Southwest Asia. The CIA funded their own personal *jihad* in Laos and Cambodia with profits garnered from opium and heroin smuggling.[19] Air America, the CIA airline, was used extensively in Southeast Asia for arms shipment and drug running.

Today the CIA is involved in cocaine smuggling to fund the *contra* war in Nicaragua,[20] and as in Laos, they are working with international organized crime syndicates who have years of experience in the business. CIA transport planes also play an important role in the arms for drug shipments in Central America.

With all their experience and "success" in Southeast Asia and Nicaragua, there is little doubt that the CIA is helping the Afghan *contras* smuggle opium to fund this anti-communist war. Just as the number of heroin addicts in the U.S. skyrocketed during the Vietnam War, Pakistan finds its addict population going from a few hundred in the late 1970s to almost one half million today. It is clear that the U.S. strategy for Afghanistan is not to bring about a withdrawal of Soviet troops but instead to keep the Soviets occupied. As with the Sandinistas in Nicaragua, the U.S. intends to "bleed the Soviets dry" in Afghanistan. The victims of this policy are not only the Afghanis but also the hundreds of thousands of heroin addicts who rely on "Afghan 707," Number 4 heroin, for their fix.

Number 28 (Summer 1987)

1. See Afzal Khan, "Afghanistan's Holy War," *National Review*, February 1980.
2. See Robert Brister, "Afghanistan in Perspective," *Churchman*, March 1980.
3. Kuchananian Nair, *Devil and His Dues* (New Delhi: Sterling, 1986), p. 81.
4. Brauer, *op. cit.*, n. 2. 5. *New York Times*, July 31, 1980.
5. In August 1980, the Iranian government expelled the Afghan *contra* group, Jamiati-Islami (Islamic Society) because they were involved in extensive drug smuggling from their bases in Mash-had, in northeast Iran. 7. United Press International, December 15, 1983. 8. United States Department of State, *International Narcotics Control Strategy Report*, p. 12. 9. Associated Press, March 3, 1986.
10. Alfred McCoy, *The Politics of Heroin in Southeast Asia* (New York: Harper & Row, 1972), p. 350. 11. *Washington Post*, June 20, 1986, p. A30. 11. Hoag Levins, "The Kabul Connection," *Philadelphia Magazine*, March 1980, p. 202. 12. Associated Press, December 16, 1983. 13. Associated Press, October 3, 1986. 14. *New York Times*, May 22, 1980, 16. *Ibid.*, May 8, 1985, p. A1. 17. *Time Magazine*, December 8, 1985.
18. The weapons also wind up in the hands of Pakistani drug smugglers. A Pakistani drug agent was amazed to find an anti-aircraft gun mounted in the roof of a major drug trafficker in North-West Frontier Province. 19. See McCoy, *op. cit.*, n. 10, and David Truong D.H., "Burning Drugs and Secret Wars," in this issue CovertAction 20. See Vince Bathki and Leonas Bernstein, "The Cocaine Connection," in this issue.

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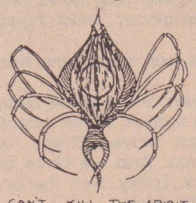

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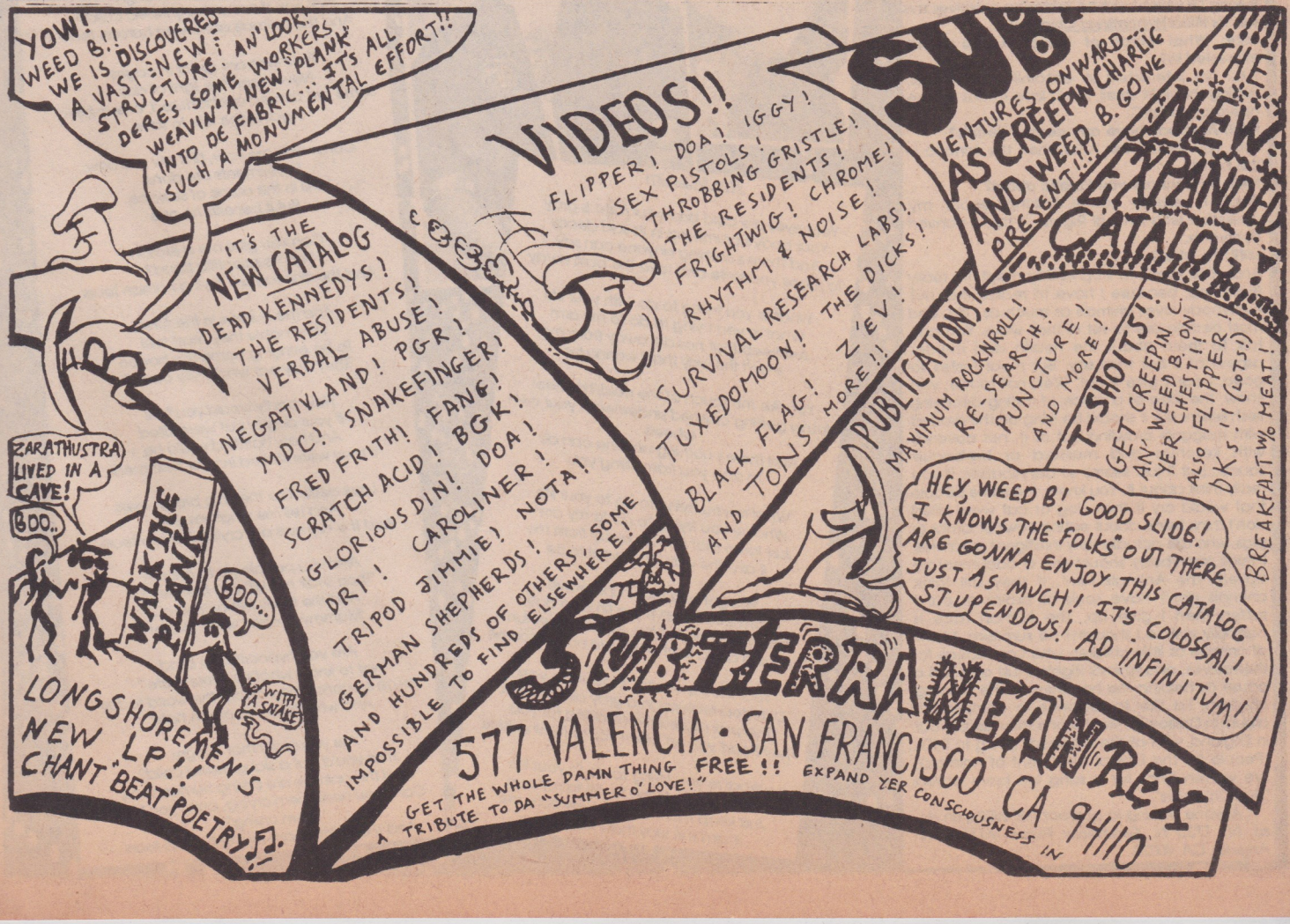
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THE WEB

THE WEB is T.A. Black, guitar; Andi Hayes, vocals; E. Shepherd Stevenson, bass; Locky Koon, drums. They've been together 4 years, and are based in Los Angeles. They released a single in 1983 "Walk On Glass"/"Sidewalk" to scattered aclaim.

MRR: How would you describe the band's sound?

T.A.: Well, about the closest thing we've been described as is "kick-ass gloom", which I guess is semi-accurate.

MRR: I hear The Web has some new band members.

T.A.: Yeah, we've been doing some spring cleaning in the rhythm section. We've recently acquired a new bass player, Shep, he's originally from Colorado. And we have our original drummer back, Locky. He's the one who played drums on the single.

MRR: So what are the lyrics mainly about?

Andi: They're mostly about stupid people and their regrets, damnation and salvation, fantasy revenge, stuff that bothers me like shopping bag people and animal rights, and you know, life's little ironies.

MRR: So what are the band's plans? Any vinyl coming out?

T.A.: We've recently completed work on an 8-song LP which we'll be releasing ourselves this fall. It's titled Hypnotizing Chickens.

MRR: What kinds of things is the band interested in?

T.A.: I'm interested in obtaining an island, finding the right smell, and I love to call up the operators at QVC.

MRR: Anybody have any deeper beliefs?

T.A.: You should ask Andi, she's the fanatic in the band.

MRR: So what are you fanatic about?

Andi: I assume you're talking about my obsession with Animal Rights. I try to convert everyone.

MRR: To what?

Andi: You know, to stop eating meat. It's really frustrating, because I have to realize that not everybody loves animals as much as I do, and most people are so set in their ways. You can talk to them about the health and murder aspect of it but they say "But meat tastes so good, I can't give it up!" Well, not to me, you know, the idea of a piece of rotting decaying flesh seems like it should be lying on the ground with maggots crawling out of it, not covered with ketchup and mustard or barbecue sauce...but it just seems so cannibalistic if you really think about it, You know, the same people that would cry if their dog or cat were killed don't think twice about eating cows or lambs or pigs, who are actually very intelligent creatures. I think everybody should see a documentary called "The Animals Film". If they still think animals don't have souls or brains or can't suffer, then I give up. The human race is basically evil, so I shouldn't be surprised. I think of animals as little children who can't speak for themselves, and Animal Rights is just as good a cause as helping the homeless or the starving children. I'd like to organize a compilation album in California, like the one they just put out in England, with all the proceeds going to PETA (People for the Ethical Treatment of Animals). I've written lyrics for a song we have called "Human Tears".

Anyone wishing to contact THE WEB can do so at: 1730 N. Gramercy Place #312/ Los Angeles, CA 90028.

Wax Museum

Your eyes are cold and your face is gray
Your body's crumbling in its sad decay
And there's nothing anyone can say
To make you smile and take the pain away

What're you trying to do with your life
What're you trying to do to my arm
Just keep that needle away from me
It ain't the way that I wanna be

You like the touch of the cold/hot steel
You're getting crushed underneath your own wheels
And there's nothing anyone can do
To stop you from killing you

What're you trying to do to your life
What're you trying to do to my arm
Just keep that needle away from me
It ain't the way that I want to be

You got one foot in the grave
From waxing up three times a day
Your veins are aching, it's no longer fun
The living dead is what you've now become

Your face is chalky, it looks like wax
Distorted features in a gray death mask
The wax museum is awaiting for you
They'll cart you off when you're turning blue

What're you trying to do to your life
What're you trying to do to my arm
Just keep that needle away from me
It ain't the way that I want to be

Human Tears

Take a ride with me now
Into the depths of hell
Where the screams don't come from humans
They cannot talk, they cannot tell

Of the horrors they've endured
And their eyes are filled with fear
Their throats are slashed while still alive
The end is drawing near

Are you really that hungry
That you'd eat a slaughtered child?
And the animals are crying human tears

Their lives are spent in cages
Never seen the light of day
Some are burned and tortured, others killed
Against the law to save

Come with me now, I'll show you how
Experiments are done
All in the name of science
But it benefits no one

Can you give me a reason
For this scientific fraud?
And the animals are crying human tears

And the hunters in the forest
How noble they must feel
To be bringing home the bacon
They only eat what they can kill

How badly would you feel
If your dog or cat were killed
And how horrified you'd be
If they were served in your next meal

Look deep into their big brown eyes
And tell me what you see
And the animals are crying human tears

And you people go to church
"Thou shalt not kill" you then recite
And the baby lamb cried out
"Mommy, I don't want to die!"

Are you hypocrites so blind
Not to know what's on your plate?
You're so concerned about the world today
And why there's so much hate

Are you really that hungry
That you'd eat a slaughtered child?
And the animals are crying human tears
Can't you hear them crying, can't you hear them crying?
And the animals are crying human tears

NEW YORK

Dear MRR,

I really pity you poor bastards. You must get sick and tired of receiving tape after tape from every bunch of snot-faced 14 year old know it alls who think they can solve the world's problems by playing at 300 m.p.h. and screaming "Reagan sucks" every so often. Well gentlemen, brace yourselves for a truly unique listening experience, a breath of not so fresh air... Intense Mutilation! We're quite proud of the fact that our only purpose in life is to have absolutely no purpose whatsoever!

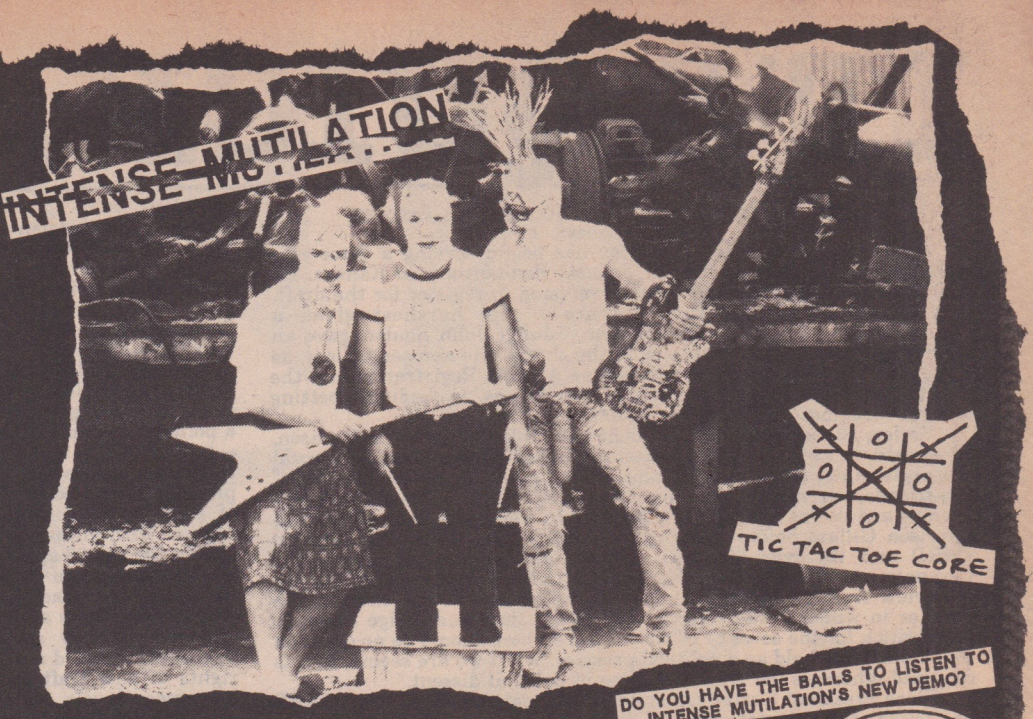
Actually, there is one purpose we may serve. Have you ever seen one of those detergent bottles that say "Induce vomiting if swallowed" and wondered just how to do so? Well, stop wondering, listen to the enclosed tape and make sure you're in close proximity of a toilet bowl. Even Hellen Keller has been known to stuff cotton in her ears when listening to this musical mutilation!

We've been tormenting ear drums for close to three years now. We've left audiences stunned and nauseated at clubs such as L'Amour and CBGB's with a stage show that would make the St. Valentine's Day Massacre look like a scene from "Bambi" in comparison. We've been banned from countless other clubs up and down the East Coast. Two D.J.'s have been suspended for life for playing our music over the airwaves. Record companies run scared when we show them our lyrics. Over the course of four demo tapes we've insulted virtually everyone and everything there is to insult.

Yet despite all this, we are one of the most popular underground bands around. Thanks to an article in Metal Forces, which was probably the worst review in the history of musical criticism, we've developed a very large cult-like following worldwide. Hundreds of depraved mental deviants have joined our fan club. The Feces Species. Will you guys be next?

We hope you can look at our "music" for what it is - it's not meant to ave any great social relevance, it's just good old-fashioned gutter humor! We've tried to inject a little humor into a scene that we feel is in dire need of it. Sure we're assholes, but if people laugh at us, so what? We think we've got a little something for everyone, there's everything from moving ballads like "Blowin' In The Wind" to all out noisefests like "What A Chaos". And, if you're in the mood for a sweet romantic love song, there's always Cunnilingus With A Razor".

If you'd like more info, stool samples, fetal remains, or whatever, just ask. Feel free to give out our address and the 24 hour a day I.M. hotline: (718) 645-7414. Take it sleazy, Fetus Fucker, Bass God, INTENSE MUTILATION/ P.O. Box 464/ New Hyde Park, NY 11040



DO YOU HAVE THE BALLS TO LISTEN TO INTENSE MUTILATION'S NEW DEMO?

THE CENSORSHIP SONG (P. Vomit, F. F***er)

[Special guest intro: Shelley Slater, banned from radio forever after conducting an on-air interview with Fetus Fucker]

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FUCK YOU (F. Fucker, P. Pulverizer, P. Vomit)

FUCK YOU !!!!

IT'S QUICK. IT'S EA

Draft Resister Imprisoned For Non-registration Activism

By Zoltan Grossman

Anti-draft activist Gillam Kerley has begun serving a three-year prison term at the Leavenworth Federal Penitentiary in Kansas. He was sentenced and fined $10,000 for refusing to register for the draft. But in handing down the sentence -- the harshest given a non-registrant since the Vietnam War -- Judge John Shabaz gave an interesting justification unrelated to the charge. He accused Gillam, as the executive director of the Committee Against Registration and the Draft (CARD), of "continuing criminal activities" in "aiding, abetting and encouraging" other draft resisters.

Kerley, 26, has been a law student and bookstore owner in Madison, Wisconsin. In 1982, he was targeted for prosecution as one of 18 vocal non-registrants, and entered a plea of "not guilty by reason of sanity." His friends, parents and community gave him their full support during the ups and downs of the trial process. At its end, the judge decided to imprison Gillam before a decision on his appeal. Now, the national CARD and its over 50 local affiliate groups have launched the Campaign to Free Gillam Kerley. As Gillam said recently in an interview from Leavenworth, "Given the nature of my offense, the manner in which I was selected for prosecution, and Judge Shabaz's justification for the severity of my sentence, there should be no question that I am being held as a political prisoner. What we are seeing, in this case and others, is the criminalization of political dissent."

Since President Carter reinstated draft registration in 1980, CARD has fought the reinstatement of draft inductions. As a federally tax exempt organization, it has carried out educational campaigns aimed at draft-age youth. These campaigns do not "encourage" youths to break draft laws, but encourage them to think about their various options.

CARD has distributed "Un-registration cards" which ask Selective Service to take the signers' names off its computer rolls, and is beginning to poster around high schools.

Gillam's imprisonment comes at a critical time. The government has cut the level of non-registration by over half -- from about one million to about 400,000 young men. This has been accomplished by sending warning letters to non-registrants, and cutting off their access to federal student aid and job training. While draft advocates point to racial and economic inequalities within existing volunteer forces, they have directed their stiffest enforcement penalties at minority and working-class non-registrants.

This apparent success has emboldened some politicians to call for a "compulsory national service program" -- a euphemism for a civilian-military draft. Such prominent Democrats as Gary Hart, Bruce Babbitt, Charles Robb and Bill Bradley have jumped on the draft bandwagon to establish their "pro-defense" credentials. Senate Armed Services Committee Chairman Sam Nunn (D-GA) plans to hold hearings this fall to support the draft's revival. As Gillam comments, "Widespread anti-draft sentiment coupled with a high level of non-compliance have forestalled a serious discussion of a return to the draft for seven years. Now, with non-registration rates dropping and key Democrats pushing for renewed conscription, the anti-draft movement is about to face its toughest challenge."

Gillam Kerley is the only American in prison today for resisting draft registration. Even his case officer at Leavenworth had to comment, "You got three years for that?". The judge's attempt to make a political example of Gillam -- in order to intimidate other organizers -- is the basis of applications to Amnesty International and the United Nations Commission on Human Rights, urging his adoption as a prisoner-of-conscience. CARD has filed an Amicus brief on the legality of its activities, and is raising funds for Gillam's political-legal defense. With an assigned prison typist job at 28¢ an hour, he cannot pay for the $5,000 appeal costs on his own.

The Campaign to Free Gillam Kerley has received endorsements from dozens of peace, civil liberties and social change activists, former political prisoners and draft/military resisters from around the nation and world. They see Gillam's release as a key to stopping the momentum toward a new draft, and in asserting the First Amendment rights of anti-draft organizers. They also recognize that if military manpower levels are further increased, it will make it that much easier for the President to intervene in Central America, the Mideast or elsewhere. Like Judge Shabaz, the anti-war movement can make an example of Gillam Kerley, but by winning his release from unjust imprisonment. CARD is calling for three courses of action:

1) Write Judge John Shabaz (120 North Henry Street, Madison, WI 53703) protesting the severity of the term and asking that it be reduced before the late September deadline. Send a copy to the CARD Midwest Office, which will forward it to Gillam.

2) Write your federal representatives, demanding that they repeal registration and resist further moves toward reinstating inductions. (U.S. Senate, Washington, DC 20510 and U.S. House of Representatives, Washington, DC 20515).

3) Send a tax-deductible contribution to the CARD Midwest Office (731 State Street, Madison, WI 53703) to help with the Campaign to Free Gillam Kerley, and CARD's general work against the existing poverty draft and the pending compulsory draft. To volunteer other forms of help, call CARD at (608) 257-7562.

Zoltán Grossman is the acting executive director of the national Committee Against Registration and the Draft (CARD) in its Midwest Office.

Un-Registration.

It's Quick. It's Legal. It Tells Them Where To Go.

Did you register for the draft? Would you like to UN-register?

Since 1980, the U.S. government has been getting ready to bring back the draft. Registration was the first step. Now they've trained draft boards, written guidelines on how a draft would be run, and tested the whole system to make sure it works.

They say they could force 100,000 men into the military within a month after Congress okays the draft. In fact, if you are drafted, you may have less than ten days to report for duty or explain why you shouldn't go. As always, poor, working-class, and Third World youth will be most likely to be drafted.

There has never been a registration without a draft, or a draft without a war. Chances are, if you are drafted, you'll be part of a war against people in a country like Nicaragua, El Salvador, Lebanon, or the Philippines—an unpopular war that Americans won't volunteer to fight.

The time to say "no" to the draft is now, before you and your friends must choose between being drafted, seeking a legal way out, or breaking the law.

The Committee Against Registration and the Draft has started a national Un-Registration Campaign to help men like you say "no" to the draft. To un-register, just fill out the card at the bottom of this page and mail it to CARD's Midwest Office. We'll collect the cards from around the country and present them to Selective Service.

You can't be punished for filling out an un-registration card. It's perfectly legal, and can't result in your losing federal benefits like student aid or job training. In fact, the draft law even says that the director of Selective Service can, if he wants to, remove your name from the list of men who might be drafted.

We don't really expect him to do that. But, when Selective Service starts getting thousands of cards from men asking to be taken off their list, they'll have to think twice before bringing back the draft. And that's what really counts.

Un-Registration Card
SELECTIVE SERVICE SYSTEM

To the Director of Selective Service:

Please cancel my registration with Selective Service. I object to draft registration and the prospect of a draft and U.S. intervention. When you plan for a return to the draft, count me out.

1 NAME

2 ADDRESS

You already have my address, don't you?

3 CITY 4 STATE

5 TODAY'S DATE 6 SIGNATURE OF UN—REGISTRANT

Return this form to the CARD Midwest Office, 731 State Street, Madison, WI 53703 SSS FORM UN-1 (JUL.

Printed by union labor.

For up-to-date information on draft-related issues, send $1.00 with your name and address to the CARD Midwest Office, 731 State Street, Madison, WI 53703.

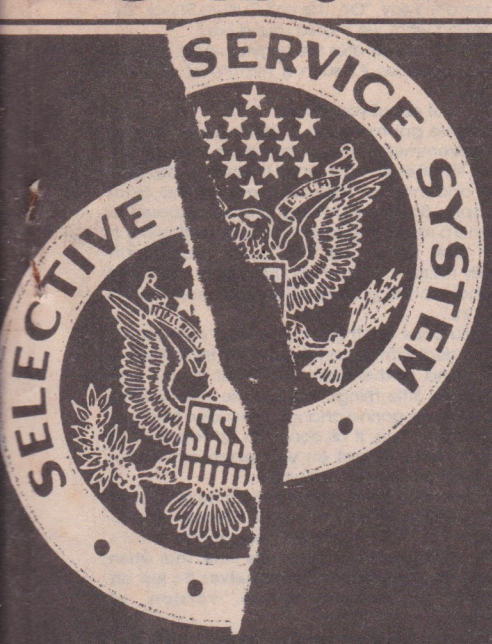
OTHER RESOURCES

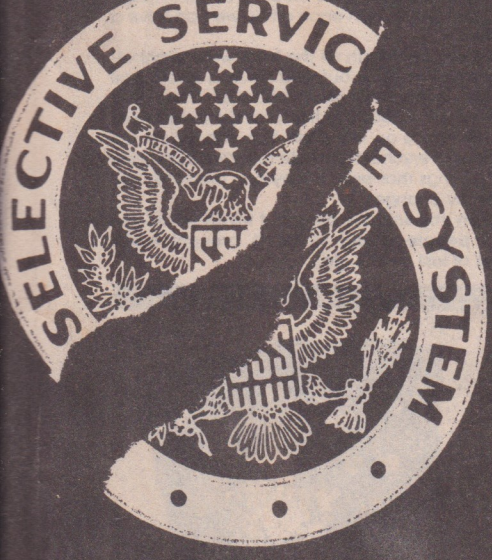
CCCO, 2208 South St., Philadelphia, PA 19146

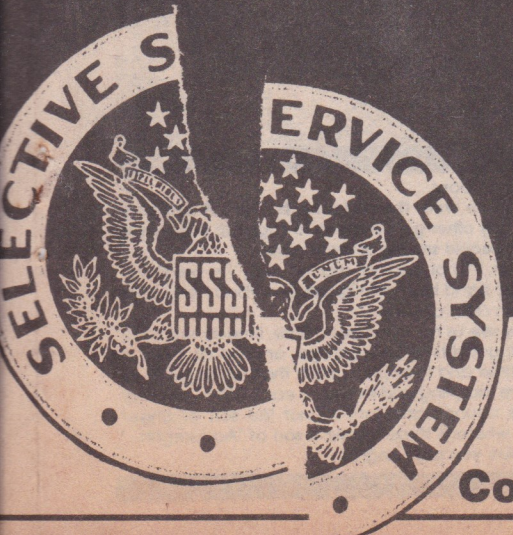
CCCO-Western Region, 1251 Second Ave., San Francisco, CA 94122

Militarism Resource Project (emphasis on working class and Third World youth), P.O. Box 13416, Philadelphia, PA 19101

ASY. IT'S THE LAW
A SACRIFICE







CARD

Committee Against Registration and the Draft

ENGLAND

CULTURE SHOCK

When I left California for England last spring, I went through a sort of culture shock myself. Almost every week I'd been going to gigs at the Gilman Street Warehouse, and there was a feeling of warmth and community there that was light years removed from what I was used to at typical hardcore gigs. I was bumming out bigtime in England because there didn't seem to be anything like that going on there. Until my first CULTURE SHOCK gig. Not only were people not trying to kill each other, they weren't even standing around trying to look bored and/or vicious. In fact, they were dancing around like crazy, bouncing balloons over their heads, and actually smiling at each other.

Well, any band that get an audience to carry on like that is all right with me. But some people might say that CULTURE SHOCK aren't really a punk band, even though three out of the four members have played in other punk bands. It's hard to pin any kind of label on what CULTURE SHOCK does; in fact I think that's what both the name and the CULTURE SHOCK experience are about. Punks and hardcores need to be occasionally jarred out of their complacent ruts, too, and if they can have a good time in the process, all the better.

CULTURE SHOCK are Paul - bass; Dick - vocals, formerly with SUBHUMANS; Bill - drums, formerly with ORGANIZED CHAOS; Nigel - guitar and backing vocals, formerly with A-HEADS. Interview by Lawrence Livermore.

MRR: Dick, I'd like to start with you, since I'm most familiar with the music you used to do. CULTURE SHOCK represents a pretty big change from the Subhumans, even though the roots are more or less the same. Why the change?

D: It wasn't a deliberate thing, but it's a good thing. Cause, like, everybody was saying, "What, do you play old SUBHUMANS stuff, are you as good or fast or whatever as the SUBHUMANS?" and I'm able to say, "That's just completely different," which is good, because to try and form a band that tried to sound like the SUBHUMANS wouldn't have worked..."

P: We're not the SUBHUMANS, anyway, so it's gonna be different. If it was the same we'd be the SUBHUMANS.

D: The fact that it's different is really good for me, mentally, cause it such a complete change...

P: And he's mental...

MRR: It seems also that you're reaching a much wider variety of people than what's traditionally associated with the punk scene. Was that planned, or did it just sort of happen?

P: Partially, yeah; the idea is to get across to a lot more people. Like, first of all, when we started gigging it was a lot of the sort of hardcore audience, the crazy "Faster faster faster!" nutters, but they sort of died out, a lot of them, and then we got more people that weren't into the loud punk but were into us because there's more rhythm, it's more danceable...

MRR: Do you find yourself moving more in that rhythmic -- I want to call it ska -- direction, or has it been pretty much the same all along?

D: Neither, really...

P: It's moving away from ska, if anything...

B: It's also getting different; all the songs we're writing seem to be different from the last ones...

P: Because we're getting a synthesis of everything; like funk influences, punk influences, reggae and ska influences, and it's all like merging about until it's not any of them...

MRR: Have any of your fans from your former bands accused you of turning your backs on your roots or abandoning punk?

D: Actually, nobody did...

P: That guy that hit me did.

MRR: Did he hit you for any particular reason?

P: Cause I tried to stop him fighting and tell him that there was no reason for violence. So he hit me.

MRR: The first time I saw Culture Shock, I heard Dick say some things to the audience about fighting at gigs. Has that been a problem, and if so, is that one reason you decided to get away from a totally punk direction?

D: When those lyrics were actually written, violence was much more of a problem at gigs. It seems that the faster music you play, the more sort of thrashheads and...

N: I think it's more that some of us had played enough of that type of music. I just wanted to play something different, cause I've been playing the same sort of thrash music for five years.

P: I wasn't particularly into punk, anyway. When Nige and I started it was a lot more reggae, what we were playing, before Bill and Dick came in. We didn't intentionally move away from punk or anything; Culture Shock is just a natural synthesis of what all four of us are into. We play what we want to do; if we write a tune, we don't say, "Oh, this isn't Culture Shock, this doesn't sound what we should sound like."

N: And that's what creates the original sound, as Dick would say, because it's such a mixture of different influences.

MRR: OK, what about your lyrics?

D: Lyrics have got more sort of personal politics, as against government politics, because I figure the basic root for all evils in the world is down to people's emotions and the way they use them against or for other people. So instead of singing a song about the war in Iran, I'd rather sing about people fighting each other at gigs, something that more people can specifically relate to. What you hear about different wars is what's in the papers, and most people don't like take it in...

P: But if you point out these big issues, it's all too big for them to deal with personally, so they think "Fuck it, I'm not gonna bother with that," but if you can change all the little things that people are thinking, the big things are gonna change gradually, because it's like roots of a tree, it all connects up together. If people can actually get on with each other then there's gonna be no need for wars.

MRR: On the other hand, some people have argued that by dealing with personal topics, bands encourage a self-centered escapism that's somewhat symptomatic of our whole time, that when people get all wrapped up in themselves it's just an alternative or counter-culture version of Thatcherism...

P: It's a lot more positive than that, though. Like they don't just point out the problem, like "You've got a fucked up head," y'know; they like say, "Everyone's got a fucked up head, but if we smile about it, laugh about it, and get on with each other, we can have a great time...

D: But it's not as though all the lyrics were escapist, like "Everybody mellow out and have a good time and forget everything else," because there is a certain amount of reality in the lyrics like the state of housing, or ripoffs on television or in the shops, the sort of things everyone can relate to rather than huge enormous things that even if they can relate to they can't directly change.

MRR: When you said the bit about things would get better if people would smile, it brought back memories of last week's gig...

N: The balloons...

MRR: There were the balloons, but also it was very unlike any other gig I've been to England; there were a lot of people smiling at each other.

D: Yeah, it's not like that macho stuff, "I'm hardcore, so I'll just stand here and ignore everybody and drink as much drink as I can..."

P: They see us having a good time, I mean, we try to have a good time up on stage, and we do have a good time and they pick up on that, when we're all up there laughing and smiling at each other. And our music's bouncy and fun, it's not like sort of anger music, whereas thrash music is sort of "Aaaarrrghh..."

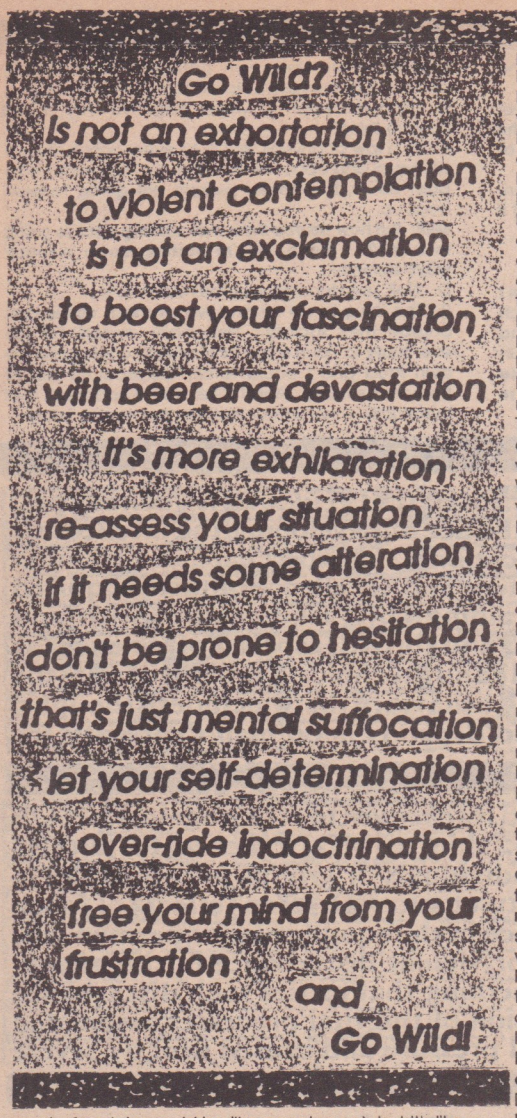
MRR: Are you guys angry?

N: I wouldn't say I was angry.
D: I get angry about some things, but on a logical level, not on a completely, what's the word, obsessive level.
P: I think there's things that aren't right, but by being angry about them I don't think you actually do anything positive. Anger can sometimes be positive, but I think most of the time people get angry and then they get into being angry and because they're angry they get more angry and it just creates a vicious circle...
D: The only reason to get angry is if you've got a mapped-out alternative in your head as well as the thing you're fighting against. With most people it's too nihilistic and non-directional...
P: But anger's a negative emotion as well; you can turn that round and rather than just being angry, why not be positive and do the opposite, you know, if there's too much hate you give out love, don't you, and it's the opposite reaction and that's a positive thing...
MRR: Has anyone ever accused you guys of being hippies?
All: (Much laughter) Yes.
B: That's just a media thing...
D: The word "hippie" is so out of touch with reality...
MRR: It is now, but at one time it did mean something, and it meant just as much as punk did at one time...
P: Who wants to be anything, you know, we're human beings...
N: That's what so good about being in CULTURE SHOCK, they can't stick us in a box, they can't call us punk, or reggae, or ska or funk or whatever...
D: They do, though; we've been booked as a reggae band and we turn up and play our stuff and they go "Omigod, what is this?"
MRR: Is there anything about what hippies once stood for that you do admire?
P: Hippie? Do you know what hippie means? It actually stands for "Help In Producing Peaceful Individual Existence." And if that's what hippie is, I'm all for it.
MRR: This sort of ties into a question I wanted to ask you about your shirt, Dick. It says "Stonehenge 85." That was the year...
D: It got trashed...
MRR: There was quite a battle... I've seen some film of it... What does Stonehenge mean to you? You've also got a song about it, don't you?
P: Stonehenge was a festival that's been going for years and years and years, which was started by the people for the people with no control, no organization, no money. Everyone went there and had a good time, and it grew to the point where in 1984 it was enormous. There were like thousands and thousands of people there and there was less crime than there was in your average town. And there were no laws and no control going on, and it frightened the shit out of the government, because all these people could run themselves and they had less trouble than they would have in a town that the government runs and polices. That's why they stopped it.
N: It's also because there's an ancient law that if the festival had gone on for another year it would have become a legal festival and the government would have had to supply things like toilets, that sort of thing..
MRR: This was a music festival, people brought electricity and everything...?
N: Yeah, generators...
P: It was huge, about 30,000 people at the last one...
B: There must have been 100 stages...
MRR: This was before they fenced in the stones?
B: Yeah, 1984 was the last year...
P: The festival used to be in the field opposite the stones, and in the morning people would go into the stones for the sunrise and then in the afternoon all the festival people would go into the stones, because the solstice point is not actually at sunrise; it's actually in the afternoon, at the middle, when the light principle is at its peak, and then the dark principle comes in till the end of the year. And the people just used to go there and celebrate. And the people who think they own Stonehenge, and who are more interested in it as a tourist attraction, they don't understand what it's for...
MRR: Were any of you there the year the police attacked the festival?
N: Yeah, we were actually coming up over near the side of the Salisbury Plain; we were trying to join the walkers. But we just got stopped...
MRR: For non-English people I should put in that there's a tradition of people gathering there at the summer solstice that goes back thousands of years...
N: Yeah, ever since it was made, before that, even, because people must have sat there and sussed it out...
P: Felt the power...
N: And it was all young people who built it...
MRR: This is something I sense in England that I don't get in the United States, which of course has a much newer culture. There is a sense of timelessness, and a sense of attachment to the land and to certain spots on the land... Almost as if the ancient people had been driven into exile by civilization but they're still out there somewhere...

1cul·ture \'kəl-chər\ *n* [ME, fr. MF, fr. L *cultura*, fr. *cultus*, pp.] **1** : CULTIVATION : TILLAGE **2** : the act of developing the intellectual and moral faculties esp. by education **3** : expert care and training <beauty ~> **4 a** : enlightenment and excellence of taste acquired by intellectual and aesthetic training **b** : acquaintance with and taste in fine arts, humanities, and broad aspects of science as distinguished from vocational and technical skills **5 a** : the integrated pattern of human behavior that includes thought, speech, action, and artifacts and depends upon man's capacity for

3shock *n, often attrib* [ME *choc*, fr. *choquer* to strike against, fr. OF *choquier*, prob. of Gmc origin; akin to MD *schocken* to jolt] **1** : the impact or encounter of individuals or groups in combat **2 a** : a violent shake or jar : CONCUSSION **b** : an effect of such violence **3 a (1)** : a disturbance in the equilibrium or permanence of something **(2)** : a sudden or violent disturbance in the mental or emotional faculties **b** : something that causes such disturbance **4** : a state of profound depression of the vital processes associated with reduced blood volume and pressure and caused usu. by severe

P: It's just the tribes, isn't it?
B: The festival folk, they're all travellers, that's probably the closest you'll come to the people who built Stonehenge, those people that are still travelling about today.
P: And all these people, they're all so close, like family. You get people from all parts of the world, and you sit with them, and you're like family. And the feeling when you actually go into the stones with your family, it's just such a sense of oneness, a sense of power with everybody...
MRR: You spoke about spirituality earlier; would you relate that to the pagan or Druid ways or...
D: Before that...
P: I don't know; religion...
MRR: Well, when you say spiritual, it immediately gets a lot of people's backs up because...
D: They think religion...
P: But it's not, because every single person is an individual, and every individual has a separate part through life. But I think everyone within them is aware that there is more than this materialness. If there's not, we might as well die tomorrow.
MRR: OK, let's get on to I guess what would be a bit more political theme: How do you guys see your role and how do you see your chances of surviving and progressing in England today under Margaret Thatcher?
B: Not very good.
P: It's all right. Onwards and upwards.
B: We'll just struggle on, as best we can. We know what's right and wrong, and we've stuck to that as long as we've known each other.
P: You can never destroy an idea, you can never destroy people's spirit. You can bust them, you can destroy their possessions, but you can never destroy their spirit.
N: I think the worse the political situation is, the more people realize their own potential, and actually come out of themselves to do something about it.
D: In a really sort of weird, negative way, it is a positive thing.
P: It's a law of physics, isn't it: to every action there is an equal and opposite reaction. So the harder they push down, the harder people are going to push back up.
MRR: But how do you think that pushing back is going to come? I mean, they're pushing down in many ways violently...
D: Well, unfortunately it comes out in riots...
P: The thing is, we try and live as much as we can outside their society. Personally, myself, I'd like eventually to have some land where I could grow my own food and I could totally disassociate myself from their society. And I think what'll happen is that eventually -- not in our lifetime, but in the future -- there's either going to be a massive raising of consciousness or the people that don't raise their consciousness, they'll wipe each other out, and everyone else will stand on the sidelines and smile.
MRR: That's an optimistic outlook, isn't it?
P: There's no point in being pessimistic, is there?
MRR: It's hard not to be pessimistic sometimes, though, isn't it? I just did a long article about the British elections for a US newspaper, and in the course of doing research for it I talked to a lot of people in the more depressed parts of Britain, like Scotland and northern England who maybe didn't have the imagination or inspiration to start their own scenes and move outside of the system. And they seemed to be feeling fairly frustrated, even desperate about their position in Thatcher's England. Which leads me to ask: do you think things are likely to change without violence?
P: I don't think you can ever change anything positively by violence. If you have a violent revolution, all that's going to happen is you're going to get new leaders who are stronger and who've got more guns or more men. The only way that society is ever going to change permanently for the better is by raising people's consciousness, by opening people's minds... All everyone needs to understand is that as long as you don't physically or mentally harm any other person, you can do what you like, and if people can live like that, then this whole planet could be perfect.
MRR: This doesn't sound very much like the "no future" and "fuck everything" philosophy that many, perhaps most people associate with punk...
D: Punk raised a hell of a lot of people's consciousness about the bad things, about being angry, direct, forceful, but I think the time has now come to realize what alternatives there are to all the problems. Some people say that moving away from



most of society would be like copping out, but it's like just creating your own environment so that you can exist in a better way.

P: You can live outside of society, but the people who are still living in it, you can still talk to them and gradually change people's ideas. You can plant a seed; nothing grows if you don't plant a seed.

D: You can plant a seed and then someone else will come along and water that idea, you know...

P: And all these ideas will grow in people's minds until eventually, in future generations, it's going to be a better place.

MRR: You guys live in a semi-rural part of England (Wiltshire). Usually the successful bands and scenes are not associated with the country but with big cities...

D: That's because all these "big" bands just, almost create it because they want to be big, they want to be superstars and be part of the whole musical system. It's all really just part of the capitalist system.

P: But they do what they think they should do, don't they... They read in the papers that big bands live in the city, so they go live in the city

N: They think they can't get a band off the ground anywhere else...

MRR: What'll happen to you guys if you go over real big and make a lot of money?

D: We won't create the situation where we will make a lot of money...

P: But you can do more positive things with more money. I mean if we ever did make lots and lots of money... Personally I think there's a real problem with property in this country. I mean, I've lived all over the country, and trying to find places to live for young people, especially different-looking people, unemployed people, there's nowhere to live. If you made a lot of money, you could actually do things like invest it in property and rent it out at fair prices to people that otherwise couldn't get anywhere to live...

MRR: Then you'd be a capitalist; would that bother you?

P: Yeah, but it's a capitalist society; you can't live in a capitalist society and not be slightly capitalist...

D: You've got to give money for petrol, you've got to hire the van...

P: If it wasn't a capitalist system, if the whole planet, all these countries and that would join together as one planet and share... There's enough of everything for everyone. But meanwhile we've got to use their means to change the system.

MRR: Do any of you guys vote?

P: I was going to...

D: I voted; I was trying to get Thatcher out...

P: I would have voted if we had proportional representation... All the parties are fucked, but Thatcher is worse. But personally, we don't need anyone to tell us what to do. If I didn't need to vote, I wouldn't, and I didn't vote this time because Warminster is such a Conservative stronghold that it wouldn't have made any difference.

MRR: Is CULTURE SHOCK one of a kind, or are there other bands or scenes in England that you identify with?

D: CHUMBAWAMBA. They're brilliant. They've got different styles of music, and really good political lyrics...

P: I wouldn't say we identify with them...

D: I would personally...

P: I wouldn't identify with anyone; I don't think you need to...

D: I don't think you need to, but I'm just making a rough sort of comparison with like minds...

MRR: Part of the reason I ask is that the whole time I've been here in England I've been trying to figure out what was going on, and my first impression was that punk was worse than dead, it was rotting and stinking up the place. I had that same feeling in California a year or two ago, but now it feels like there's a rebirth of energy happening there, or maybe a whole new phase. So I was searching for signs of something similar here, but your show last week was the first time I had that feeling over here...

P: That's what we're trying to do; we don't want all that "Fuck everything, destroy, smash it up..." We actually are a positive band; we want people to not look for the problems, but to look for the solutions.

MRR: All right, so you've all got long hair, you espouse some...

D: This is putting labels on us...

MRR: ...some semi-hippie sounding ideas...

P: Are you trying to form an impression of what we look like?

MRR: We'll print pictures... but that brings up this question: what do you guys think about marijuana?

All: Yay! It's great!

MRR: Is the band unanimous on that?

(Voice from background): Yeah, the roadies too!

MRR: What about other drugs?

D: No, only natural drugs.

P: I think it's up to every individual to do what they like to do with their own body. Personally I wouldn't take chemicals. But I think there's a lot of paranoia about heroin, as opposed to speed. People seem to think that speed is more socially acceptable, but it's a chemical and it totally fucks your body. Smack is the same as a bottle of whiskey; if you drink a bottle once a year, it's not going to do you any harm, but if you drink a bottle every day, you're an alcoholic. It's the same with smack; if you take it once a year, it's just going to give you a good time, if you're into that. I'm not saying, "Everybody go out and take smack," you know, but it's up to people. I think people that get smack habits are the same as the people who get alcohol habits; they've got a problem that they're running away from. So it's no good just detoxifying them; you've got to find out what they're running away from.

MRR: So what do you think about the laws against drugs?

P: I think laws against everything are fucking stupid.

MRR: So you think if people want to take heroin they should be allowed to?

P: Yeah, of course they should; it's your body. Who's got the right to tell you what to do with your body? Who's got the right to tell you what to do with your life?

D: I've never taken heroin; I don't think I'd want to...

P: But that's down to you, isn't it? It's your choice. If you wanted to take it you wouldn't like someone to say to you, "No, you can't try this."

MRR: But you do feel that cannabis actually helps you know yourself better, or see things in a different light, and conceivably also help you with your music?

B: Yeah, personally it helps me.

P: I see it as a sort of baby walker; you can use it to help your mind to grow, and then you should, if you can, discard it and try and open your mind yourself...

B: It's all right using drugs; just don't let the drugs use you.

MRR: If some of your younger fans, say 12 or 14 years old, were to come to you and say, "I think you guys are great, do you think I should smoke cannabis..."

D: We wouldn't say, "It's great, go out and have some." It's up to him.

P: We don't want to tell anyone what to do. We can point things out and let them make up their own minds. We can say, "These are your options..."

MRR: There's been a lot of argument over just how responsible a band is for what their followers do. For instance a lot of bands will sing songs that they insist are jokes, but that some of their fans take seriously...

D: That's why we don't sing joke songs or violent songs or sexist songs or bigoted songs, because it's going to have a detrimental effect, even if it's done jokingly. Some people are going to take them seriously, so I don't sing those songs. I think a band should be responsible for what they sing about, yeah.

MRR: So if people started coming to your gigs and somehow interpreted one of your songs as telling them to go out after the gig and beat up people... I know this is a bit of an extreme example, but there are bands who sing good political lyrics who have been that badly misinterpreted. But what I'm trying to get at, if you felt that people were taking some of your lyrics or actions in the wrong way and doing things you didn't agree with, would that make you change the song?

P: We're all very interested in the lyrics, anyway, and we pay a lot of attention to them. We've actually discussed things before, haven't we, and said, "Well, that could be taken in the wrong way." Part of the reason the thing was put on the album cover about "Go Wild" was to explain that it doesn't mean go wild and go out and smash everything up, because we were aware that people could have taken it that way. Before the songs are played live, we're actually aware of what the songs are about...

D: I make sure I don't write anything that can be taken two ways...

MRR: How would you react if people started fighting while you were playing?

D: We'd stop playing...

P: Or take the backlighting down really quiet and mellow and just say to them, "Look, we're not going to entertain people who are going to fight."

D: One thing: the crowd should not keep relying on bands to sort out violence at their gigs, they shouldn't just say, "Oh, there's fighting going on, the band should stop it." Cause there, say 200 people, and five or less of them fighting, and there's like four or five on stage, and 200 people standing there waiting for someone else to do something. They're the united mass. And like you can get people out of gigs without hitting them, just gather around them and hold their arms... Otherwise it can get out of hand...

N: Yeah, I got hit at one of our gigs trying to stop someone from fighting, and instead of punching someone else, he turned around and punched me...

MRR: Do you believe in pretty much absolute non-violence?

P: Yeah, total non-violence; you don't change anything by violence.

MRR: No self-defense at all?

D: Well, self-defense...

P: To a limited extent, yeah. The minimum force necessary. If someone's hitting you, you stop them. You don't stop them and then beat them to a pulp in revenge. Obviously you protect yourself if you can

MRR: Any plans to come to America?

D: Love to.

P: If they want us, we'll be on our way.

CULTURE SHOCK have an album, "Go Wild", on Bluurg Records, and a cassette "Reality Stop." You can contact the band at 2 Victoria Terrace/ Melksham, Wiltshire SN12 6NA/ England, Earth.

1.3 Million Want to See Pope

AUSTRALIA

I'll tell you one thing, he ain't Merlin the Magician sitting to the right of Rodney Dangerfield!

Phil-drums
Rob-bass
Jeff-guitar
Frank-vocals

Interview of Frank by Tim

MRR: I want to do a serious interview with you, Frank, but having spent the last week with you it's going to be real hard.

F: Come on Tim, you're the one who's laughing.

MRR: We have very few interviews with bands from Australia, so why don't you give us a cross reference of how things are in Aust. versus how they are here.

F: Well, I think that back home we get a much wider range of people coming along to shows; by that I mean not only punks and skins but skaters, surfers, college kids, yupples and of course your average DRUNKS.

MRR: So, it's not as segregated or hostile there ?

F: At the time I left, no. There was a time where we went through the mindless violence stuff, but we overcame that and showed people that you could go to punk shows and have a lot of fun without fearing for your life.

MRR: That sounds neat. So you come from Adelaide which is pretty isolated right ?

F: Well, it's not a real big place, but actually Adelaide, along with Sydney, of course, are the two best spots for bands right now.

MRR: What other bands are happening in Adelaide right now, apart from yours?

F: Well, there's Festered Vestoons, who have vinyl out soon, The Things, Toxic Avengers, Doomsday Hour, S.S.B., Vicious Rumours, Fear And Loathing, plus the more well known bands on the Greasy Pop label. Sorry to anyone I forgot, it was unintentional.

MRR: What's happening with your band? Here you take off for six months or whatever.

F: Well, we've got a 12" coming out soon on Reactor Records, and the rest of the band are involved with other bands so their keeping busy. I guess when I get back we'll start playing again, to everybody's horror.

MRR: Well, Frank let's see, what else can I ask you? Your hair color, just what kind of dye do you use?

F: If you really want to know my secrets, Tim, then it was 'born blonde' but it's awful. So I'll expect to see you down at Huntington Beach with your Motley Crue shirt soon.

MRR: Have you been able to discern any differences between L.A. and San Francisco?

F: San Francisco is quieter, the people in the scene seem to be a lot more together and there's less segregation. I guess having only really hung out at Gilman has helped me see the real positive side of the scene here, but in L.A. there seems to be more trouble with gang related violence. I mean I met a lot of nice people in L.A. but there's more negative aspects to the place unfortunately

MRR: Is there any subjects you want to expand upon? Something thats near and dear to your heart.

F: Yeah, this so called straight edge unity movement, It seems to me that these guys are saying "sure we want unity but it should be at our values". I mean I drink but it wouldn't surprise me if these guys just brushed me aside because of that, so what I'm trying to say is that they seem to have become really narrow-minded in their views which is a shame. I guess that back home we're lucky because everybody seems to drink and yet there's hardly ever any sign of trouble at shows, so straight edge seems to be unnecessary.

MRR: Maybe social conditions are more extreme here in the States?

F: Even with extremes in behaviour you're cutting out the majority of people who know how to control themselves but like to drink. Look, I admire people who stand behind their beliefs, but not to the point where it blinds you to other points of view.

MRR: You may be right, it's hard to believe, Frank, but you may be right. So you're now 25 Frank—do you see yourself having a future in 'punk rock', are you over the hill?

F: Yes, I am over the hill and no I don't have a future in punk rock. I mean I'll keep playing in the band as long as I'm having fun but I'm not going to drop out just because I'm 25. I enjoy hanging out and the people give off great energy so it's always fun.

MRR: Well, that's a pretty good attitude.

F: Thanks Tim, and pass another beer.

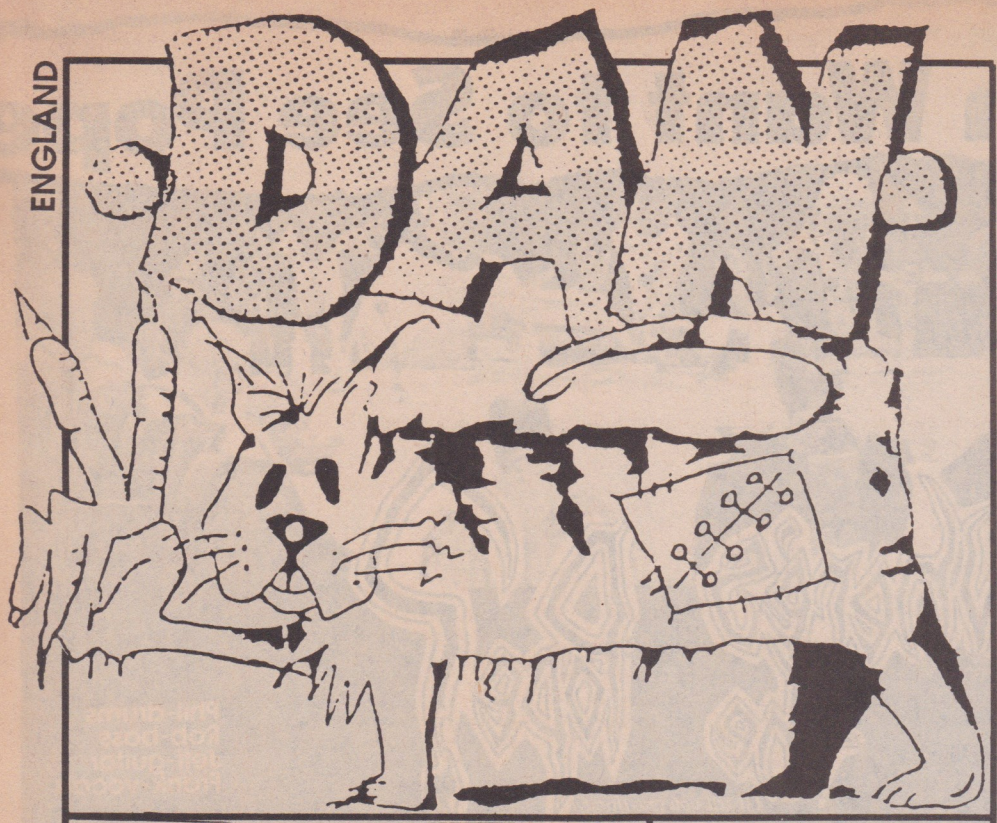
MRR: How long has Where's The Pope? been together?

F: For around two and a half years in one form or another, one year in its present form. So much for a serious interview , here you are pulling dumb faces at me trying to make me crack, well I'll get you, when I get to New York I'm gonna tell G.G Allin to come stay with you!

Where's The Pope?/ 45 Appleby Road . Morphetteville 5043/ So Australia/ Australia

ENGLAND

DAY



DAN formed in Sept '83 and to date have released an e.p.,'CAN YOU DIG IT ?' and an l.p.,'WHERE HAVE ALL THE CHILDREN GONE ?' on Meantime . At present they are Julie,Wal,Ian,& Jim. This interview has been edited from Lambs to the Slaughter zine & features Georgie who has now left.

Q-"What happend to the Endangered deal ?"
A-"We scrapped the Endangered deal and Ian got the album out on Meantime "
"Partly cos there's more control."

Q-"What's your favourite joke ?"
A-"A duck goes into a chemists',(drug store ?) for some lip salve . The man behind the counter says to the duck,"That'll be 80p sir" and the duck says, says,"Oh just put it on my bill!"

Q-"Chernobyl is pretty much forgotten now,what do you think it would actually take to shake the vast number of people out of their apathey and ignorance towards nuclear power ?"
A-"Unfortunatly our ideas and views are a drop in the ocean. I don't think anything would combat some peoples' apathy towards the danger of nuclear power "
"It will probably take a nuclear war to really show people the truth but then it'd be too late wouldn't it!!?"

Q-"The space program uses vast amounts of money on seemingly useless projects. Are there any benefits of the space program or should the money be put to better use ?"
A-"Personally I have no desire to reach far distant galaxys and meet new races so I don't really see the point in all this space stuff. It's a bit expensive isn't it?"
"What is the point of finding new things to look after when we don't seem to be able to look after what we already have!!!"

Q-"What's the sillyest word in the world ?"
A-"Globule,robust,stout,vigilant,sequal,amoebas, repelant,these are all pretty silly "

DAN have another l p due out in august on ALL THE MADMEN called 'AN ATTITUDE HITS'. In the meantime, if you want the current l p it's available for £3.50 ppd in the U.K.,£5 ppd in Europe and £7.50 ppd others from Ian,

11. Salutation Rd,
Darlington,
Co.Durham,
DL3 8JN....U.K.

INDIANA

Malignant Pigs

Malignant Pigs were formed on June 15, 1987. We were a metal/ crossover band at 1st. But then we realised that there were too many of those kind of bands being formed. We do like the crossover bands like C.O.D., S.O.D., Nuclear Assault to name a few. So we started playing. Pig punk is what came out.

MALIGNANT PIGS are: Steve Bahnweg - drums and vocals; Chris Smith - guitar; Willie Hodges - bass and vocals.

We are from a town of about 40,000 people called Richmond, Indiana. There are many punks in the town but we are the only hardcore band. We did get air play on a local station, they also interviewed us. It went bad. Our main topics are about brain dead people who live a false life always doing what they are told or what their friends say. We have one demo out and a second one due out in a month. The demo Day of the Pigs is available by sending one dollar to: MALIGNANT PIGS c/o Willie Hodges/ 1671 Capri Lane/ Richmond, IN 47374.

As for influences I would not know but here is some bands we like. Chris likes: The Ramones, Samhain. Steve likes: Capitol Punishment and DK. Willie likes: Minor Threat and Bad Brains. As you see we agree on nothing, that's how we get our sound.

If you don't want to buy our demo but still want it then send your band's demo or practice on tape, or any kind of sticker you like w/ 2 - 22¢ stamps. Willie Hodges says byo.

BRAINDEATH music by Smith, lyrics by Bahnweg

You think you're cool
it's all a dream
Don't want no Bull Shit attitudes
given to me
(c) You are so blind
You cannot see
Who you are
Who you're being

You're acting cool
to get the chicks
you party all the time
to get sick
from girl to girl
from boy to boy
controlled by master
you're his toy
(chorus)
Be yourself
not your friends
an epidemic
that never ends
your mind's a faucet
it always drips
when will this BRAINDEATH
come to an end?
(chorus)

(The following interview with Duck Duck Goose was compiled for Head in a Milk Bottle, a St. Louis-based music magazine. The interview was administered in late September, 1987, after an arduous band rehersal). Duck Duck Goose is: Keith Brawley - bass guitar , Matt Lauber - electric guitar , Joe Mooney - lead vocals , Larry Morrisey - drums and vocals.

MRR: I notice each of you seem to be quite exhausted. Are you guys always this intense at your rehearsals?

Joe: No, not always, but I think we had a few too many nacho cornnuts beforehand.

Keith: No, but really, this was pretty much an average Duck Duck Goose practice.

Larry: Yeah, you have to discipline yourself if you expect to get anywhere, especially in this line of work.

Joe: Yo, man, not from my side of the tracks... (laughter)

MRR: How are you handling your sudden rise in popularity?

Matt: Aw, man, it's not like everywhere I walk I'm swamped bv autograph seekers. Only once in Minneapolis by this partially-stupid girl who was working at K-Mart.

Larry: We invited her to our show that night but she declined and insisted we buy a camera they don't make film for anymore.

Joe: Yeah, we're not as *bad* as LL Cool J, but we have watermelons on our shoulders.

MRR: So, tell us about Unjust Cause and the famous "Descendents incident."

Keith: It all started back in the Autumn of '85. We were young and restless so we began a punk rock outfit and named it Unjust Cause.

Larry: But initially, the band consisted of me, Joe and Johnson-Burger. I played drums while Joe sang and attempted to play bass. Johnson thought he played guitar.

Keith: After opening a show with Agression I was recruited and Joe relinquished his bass responsibilities to my young hands.

Joe: Mark was an inexperienced mosh-guitarist. He was strictly an anti-solo moshin' homesteader.

Larry: We quickly extinguished Burger's presence and replaced him with a half-step higher homechild.

Joe: He kind of reminded me of Crispin Clover with the aroma of stale cigarettes.

Larry: But we saw the light one night at the infamous Contra Death benefit show.

Matt: Contra Death was my band at that time. We and Unjust Cause were the newest kids on the punk-rock block. My band, was led by Dave "king anarchy" Carr. Everybody hated him because he was against fun. This made him quite amusing on stage.

Keith: But through the steam shooting out of Dave's ears, we heard the sound of an Eddie Van Halen guitar.

Joe: Then we looked, and we saw that it was an Eddie Van Halen guitar.

Matt: Yeah, I have to admit, there were a few stripes on my black and red Kramer guitar.

Larry: It was soooo obvious because of this that he would inevitably replace the previous half-baked homesteaders.

MRR: So, what about this "Descendents incident" that had St. Louis up in the air?

Larry: Well, people used to complain that our music was too happy sounding. We were to open for the Descendents and Beefeater late last summer. It was going to be our farewell concert, so we decided that we should go out with a bang.

Keith: We had brainstormed for weeks before the show and came up with an idea to end all ideas.

Matt: What we ended up doing was playing a five minute deathrock song. Joe wore this skeleton head and I was wearing an executioner's mask. The crowd seemed to enjoy it, and started to worship us after I smashed an old guitar onto the stage.

Joe: People were climbing onstage just to grab a piece of the broken guitar. Then people suddenly tried to grab me as if they were worshipping me.

Larry: But behind our masks we had the biggest grins on our faces.

Keith: Suddenly the stage lightened up and others joined us on stage as we broke into "Wild-eyed Girl" by Rod Stewart, the happiest song known to man.

Matt: We proceeded to nearly destroy Turner's Hall and everyone in it. Some local black youths were hired to drench the fans with waterpistol fire. Suddenly we launched our attack on crowd. We threw marshmellows, popsicles, superballs, whiffle balls, popcorn, styrofoam, toilet paper rolls, and what else?

Joe: Candy, oh, yeah, a cowbell. And don't forget, we had a trampoline.

Keith: There were about ten people with big hats joining in.

Matt: All the mikes and lightbulbs were crushed when it was all over.

Joe: The stage was covered in water and mud because af ew of the kids who decided to fight back ran outside and returned with handfuls of dirt and rocks.

Larry: We had to run for our lives afterwards. Then we went into hibernation for the winter.

MRR: What do you guys listen to when your not playing your own music?

Keith: I listen to...

Joe: Keith, nobody listens to you anyway. (Keith leaves room in sarcastic anger)

Larry: Spike Jones, the Meat Puppets, and anything my brother listens to.

Matt: Anything with big guitars, like B. B. King, Killing Joke, George Thorogood, the Cult, you name it. Besides that, I listen to nothing but New Age. My favorite New Age artists include Jean Michel-Jarre, Marc Johnson, and most of the Windham Hill recordings.,

Joe: Dude, I like the good stuff, like Soul Asylum, R.E.M., the Flaming Lips, and, of course Madonna. If you don't believe me, you're too dumb to be smart.

(Keith returns)

Keith: What question are you guys on now?

Larry: The same one as before.

Keith: Oh, then put me down for...

All: We don't care!

(laughter abounds)

MRR: You have a new cassette out.

Matt: Yes, but we prefer to call it a cartridge that doesn't contain a lyric pamphlet.

(Larry's brother enters room and disrupts interview for a few minutes)

Larry: It's 21 minutes of non-stop fun for only two dollars.

Joe: At the studio, we had a new wave expert engineer and mix for us, because we didn't want some heavy metal hoosier trying to turn us into the next Lynard Skynard.

Larry: Considering the time and money put into the production of the tape, it's pretty well produced. It's got eight songs including one very familiar cover song.

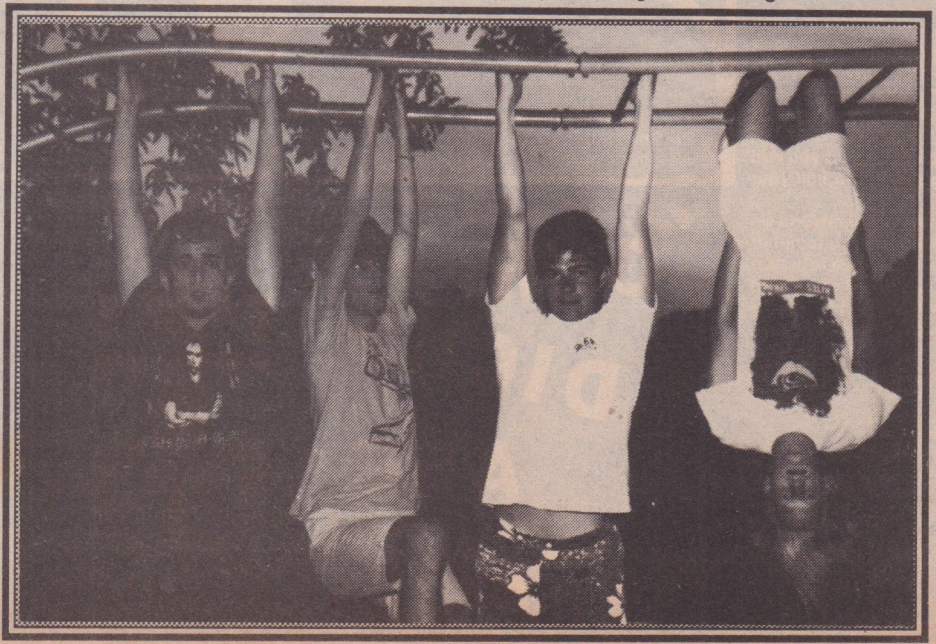
Matt: We called it People House

Keith: It gives one the feeling of one big people house.

All: Yeah.

MRR: Thank You for this interview, guys. Before we end do any of you have any last comments or words?

(No one paid attention to this final question as Larry's brother entered and began insisting the band play only Sugar Hill Gang songs. The band began arguing over who gets to be Big Bank Hank).



DUCK DUCK GOOSE c/o
Leaping Lizards
1816 Rhea/ St. Louis, MO 63138

AUSTRALIA

DO YOU LIKE Whyalla thrash

Interview by Barry Smith

MRR: Tell us about the band.
VR: The band in its present form has been together for about 4 months now. The line up consists of Andrew Micheallaney - drums (15), Simon Abrahams - vocals (19), Peter Taylor - bass (16), Cameron McKeever - guitar (15). Andrew and Cameron are still at school while Simon and Peter are unemployed.

MRR: What do you write about?
VR: Our songs cover things like social issues, war, vivisection and the daily bullshit that goes on around us.

MRR: What's the local scene like?
VR: Out of a total population of 27,000 people we have about 50 who are really into the hardcore scene. Things at the moment are pretty slow since the loss of our regular rehearsal shed at the local youth centre where we used to practice and play. We are hoping that things will start to pick up again soon. At the moment we are the only local thrashers but there is talk of a new band forming so we hope something positive happens from that.

MRR: Do you have any releases?
VR: We are planning to record a demo in a couple of months but in the meantime we have a good quality practice tape that we can send to anybody who wants to write, just send a C60 blank tape and a couple of IRC's or a decent swap. We will also have some tracks on a compilation being put out by a friend of ours here Barry Smith who has just started his own tape label known as "Shattered Silence Tapes", it should be out soon so keep in touch for more info.

MRR: Any last words?
VR: Stay positive, be happy and remember the future is ours!!

Simon Abrahams/ 36 Mebberson Street/ Whyalla Norrie/ South Australia 5608/ Australia

FLORIDA

STEVIE STILETTO

An interview with STEVIE STILETTO by Dick Smoker.
SR - Stevie Ray (vocals); SB - Stevie Butler (bass guitar); NS - Neil Stiletto (guitar); DL - Dan Limpdick (drums)

MRR: Who are you guys anyway?
N.S.: Well we used to be four guys looking for fame, fortune and success, but now we're four guys trying to find the best fishing holes and cheapest beer in the U.S..

MRR: Who does your bookings?
SR: What bookings? We just pop into town, set up our shit and play. If anyone complains we kick their fucken ass.

MRR: What are your musical goals?
N.S.: To catch the largest Northern pike in Minnesota.

MRR: Do you skate?
SB: Do you jerk off?

MRR: Are you gay?
SB: R.A. (Rong Answer)

MRR: Explain in your own words what you look like.
SR: We're skin heads with neck beards. Our dicks are remarkably huge and have red heads. Our bass player's chin is so long we had to cut a hole in the roof of the van so he would fit in. My eyebrows are often mistaken for bangs. Our drummer and guitarist are siamese twins joined together by the tongues. Other than that we're damn good looking guys.

MRR: Name some of your favorite bands.
DL: I hate bands, but I like Garbage Pail Kids stickers. We have our own G.P.K. sticker, "Lynard Skinhead".

MRR: Are you a violent person?
SR: Why, do you want your teeth knocked out?

MRR: How would you describe the type music you play?
SB: Well it's kind of hardcore, artsy fartsy, jazzy, new wave beach pop, blues, spandexed metal, with a touch of that big band sound. It also has lots of soul. In other words, we suck.

MRR: I understand on all of your previous tours you had van trouble and were unable to make it to half your shows.
SR: No, we use that excuse a lot. It really depends on if we really want to play or not. Like if the fish are biting or some hot dish wants to blow my tuba we'll call and say we're broken down somewhere, but we have had our share of van trouble. Lately we have enrolled in a U-Haul trouble shooting mechanic course. Soon we will be able to fix anything.

MRR: U-Haul, hun?
SR: Yes, they sponsor us. They bought us all new equipment and gave me over a million dollars in cash, plus a real neat VCR.

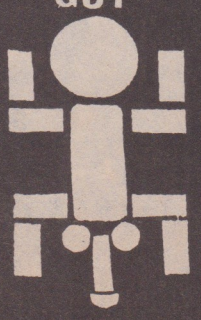
MRR: What did you do with the money?
SR: I paid for the whole band to get silicone injections in our pricks. Now we have the monster meat.

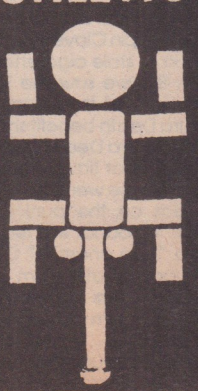
MRR: Do they get hard?
SR: No, but most of the girls we go out with are too fucked up to tell anyway.

MRR: Well that about covers it. Is there anything you would like to add?
SR: No.

STEVIE STILETTO/ 4554 Tunis St/ Jacksonville, FL 32205

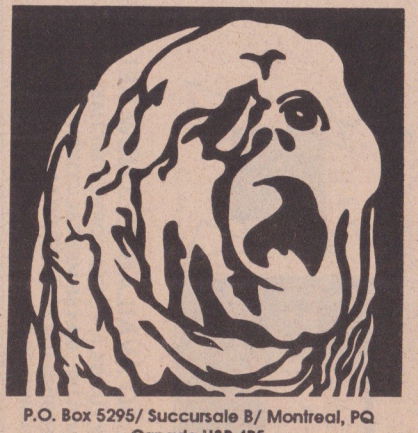
"OUR DICKS ARE HUGE"





CANADA

FAIL-SAFE



P.O. Box 5295/ Succursale B/ Montreal, PQ
Canada H3B 4B5

MRR: Where does the name Fail-Safe come from?
Iain: The name originally came from the book and movie of the same name. Back in the '60's, American B-52 bombers would fly towards the Soviet Union, returning when they reached the fail-safe point. If they flew beyond this point of no return, there would be no turning back, no matter what. We've taken this concept to the individual. In each person's life there's a point of no return where you just can't go back.

MRR: What do you value as being most important? What is the point of Fail-Safe?
Ewan: Volume. That's what we value the most.

MRR: To make as much noise as possible...
Ewan: Yeah, in a literal and in a figurative sense. Literally, to be fairly loud and to grab people's attention that way, and figuratively, to make as much noise by, hopefully, having people listen to our record, or see us play live, and maybe say,'Yeah, there's something that they're saying that fits in with something that I'm doing.'
Peter: Hopefully, Fail-Safe will be able to spark some sort of self-sonsciousness. Fail-Safe's about always questioning what you're doing and why -- to know the real reasons.
Iain: It'd be cool if people were to adopt the Fail-Safe slogan which is to 'Get Lost!'. Get lost within yourself.

MRR: What do you mean by 'Get Lost!'?
Ewan: Well, we really get caught up in the music that we play, and in a sense you can lose yourself. You get carried by it. Lost in the sense that you're finding something -- not so much lost and not knowing where you are.
Iain: It's like the analogy of a person going to a new city and getting totally lost, yet finding so much more within the city, and going to so many more places than you would have found if you had lived in that city for years.
Peter: The whole idea is to make things new for you all the time.

MRR: What about the Montreal scene. Is it dying?
Ewan: Well, Iain is sort of the statistician in the band. I don't know if he's done any sort of demographic study... I don't know. People are always, in any musical form, saying that no-one's into it anymore, be it bebop or swing, or classical -- any sort of music -- rock in the '60's, rock in the '70's, rock in the '80's, all those fun things. I think there is always somebody who's willing to open up their ears and their minds, and to give something a listen. We're hoping to find those people.
Iain: The scene's always changing. I remember when I first came to Montreal a couple of years ago, and there were different people -- there's new kids all the time. It's a continuous cycle. It's changed in a lot of ways. Bands have expanded. A lot of the frontiers have been crossed. The kids are coming at it in a different direction now-a-days.

MRR: Do you think that now, after all these years, that bands and people in the scene are tired of being screwed by hardcore -- of playing benefits and of doing good things, when they get screwed-up in the end?
Iain: I think that as far as doing things for free, like playing benefits, that it just comes back to you.

MRR: Hardcore kharma.
Iain: Yeah, hardcore kharma. We did a lot of benefits before we recorded the album, and a graphics company, Grenade Graphics, recognized that we had done a lot of shows for free, and said they would do our graphic work for free. So it came back to us. At the time, lugging equipment up 10 flights of stairs, there's always the temptation to doubt what you're doing.

MRR: Especially when a lot of people don't appreciate what you're doing...
Iain: Well, when you fuck people around, inevitably it's going to come back to you.
Ewan: We've tried not to do that too much.

MRR: So you still have a positive attitude for the music, and for the scene in general...
Iain: Yeah, some people have said that we're so negative, 'cos the lyrics aren't all in the old 7 Seconds sort of vein. I figure that Black Flag was a really positive sort of band, out on the road all the time doing their thing, and they didn't have the happiest lyrics in the world. They were more realistic, and that's what we strive for.

MRR: Do you have a cynical flavour to your lyrics? Is there a dark side?
Iain: It's not dark at all. It's just recognizing that life isn't an easy road to take. There are a lot of things to overcome.
Ewan: Absolutely. You know, when you make mistakes, often times, when you take the time to write about it in a song -- because you have to structure it to fit a melody or something, it often helps you to get it straight in your own mind, and you can benefit from that. If someone else can read about what you've found, by reading your song, then they can benefit from that too. That's almost like a joyful thing. When I heard Black Flag do 'Scream', I thought this must be the heaviest song I've heard in my life. Everything he says is so true. Somebody might listen to that song, without knowing what it's all about, and say, 'This is horrible, all this screaming and noise.' When you listen to the words, and what I think he's trying to convey in the song, that it becomes a sort of joyful thing.

MRR: Would you say that Fail-Safe is therapy for yourselves?
Ewan: We wouldn't do it if we weren't getting a lot out of it.

MRR: That's one thing I'd have to say about you guys, is that you're one of the few bands that cares anymore. Yeah, Fail-Safe, the band that cares. (laughter)
Iain: Yeah, we were really pissed off that we came around too late for Band-Aid. (laughter). Well, that's what I thought hardcore used to be about -- caring for things. That's what differentiated hardcore from a lot of other things -- was that putting of a little soul into things -- having a bit of passion.

MRR: I guess a lot of people started out like that, but they just seemed to have gotten a bum rap out of it, and given up on a lot of things...
Ewen: One thing along those lines that kind of disturbed me, was when the Meatmen passed through town recently, and Lyle Preslar, who used to be in Minor Threat, was swilling all this beer and stuff. Somebody asked him about this straight-edge thing that they used to talk about in Minor Threat. I guess his reply was something to the effect of, 'Well, I'm more grown-up now, I'm more mature, I'm an adult -- I guess I'm supposed to go out and get pissed.' I wouldn't want to criticize, but I thought that Minor Threat were onto a good thing when they started to talk about this straight-edge thing. I've never been keen on alcohol, and I thought it was neat that someone would vocalize this sentiment.

MRR: What sentiment would you say Fail-Safe is putting out?
Peter: You know what's best for you. Just listen to yourself, and you'll find the right answers.
Iain: If you're in tune with yourself, you'll know what's right for you.

MRR: None of this nuke Reagan type of thing...
Iain: Hell, I haven't even met the guy. (laughter)

MRR: So you're more into personal lyrics, self-growth...
Iain: Outside of Fail-Safe, I'm involved in different political activities, and I've met so many people in these political groups who are so fucked-up, who will fuck you around given the chance, while they're trying to save the world, that I've come to the realization that you first have to find out what's happening within yourself.
Ewan: A lot of people demand social responsibility -- left, right, and centre. They're demanding social responsibility, when they don't even have personal responsibility: when you can't even count on them as a friend, as a roommate, or as someone who's going to pay the rent on time.

MRR: Do you think that the people who come and see you guys, listen to what you have to say?
Ewan: We try to intersperse bits of humour in our set. At our record launch, we kind of had a party, with the motto, 'Fail-Safe Sex' and we handed out a whole pile of condoms at the beginning of the show. Half-way through our set, we had a demonstration on how to use a condom. It was a lot of fun and people laughed a bit. Everything we said was absolutely true.
Iain: I learned a lot. (laughter)

MRR: Any plans for a tour?
Ewan: We're planning a Canadian tour, and we'd also like to get some dates in the eastern U.S.. We'd like to play out around as much of North America as we can. We haven't done it before, but that hasn't stopped us in the past.

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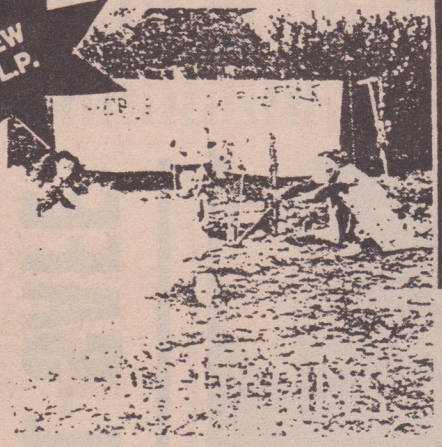

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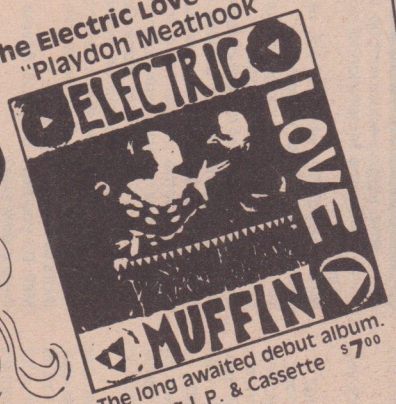

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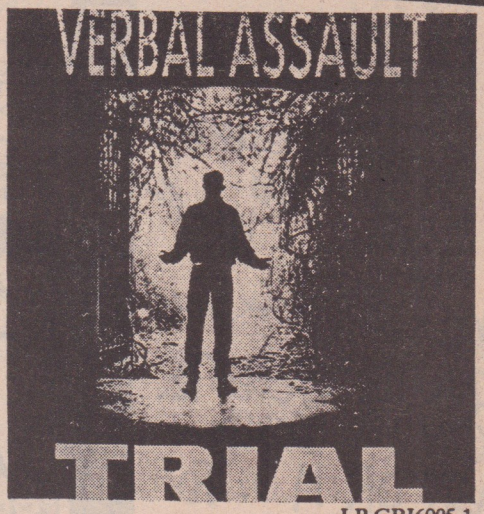

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Well, when my friend Tony and I decided to start Threatening Society, I feel that we were both convinced that it was just a whim. Neither of us had the patience to do a project like this. Our first issue took six months to complete, as we would just work on it when the mood would hit us. But once we received as much positive feedback as we did, we quickly realized that the zine was something that we wanted to keep doing. The satisfaction of helping the scene is immeasurable.

We are just a music zine. We hold no bias towards bands because of their beliefs. We are not a political fanzine, although we have a section entitled "Gray Matter", in which we have editorials pertaining to current problems facing the scene and the world. We want to get out as many issues as possible, hopefully sticking to our so-far successful six-week schedule. We are working on a compilation tape, and invite all bands to send material.

All issues are $1 and 66¢ for postage. Number one has RUIN, BOLD, A.O.D., and C.O.C. Number two has DOGGY STLYE, YOUTH OF TODAY, LARM, and ATTITUDE. Number three has CRO-MAGS, DAG NASTY, LUDICHRIST, and LIFE SENTENCE. Number four has U.C., JUSTICE LEAGUE, DESECRATION, and YOUTH UNDER CONTROL.

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INTERNATIONAL HARD CORE THRASH ZINE

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WRITE TO:

Hello amigos!
Guess who's here, Gvido Old Bone from Jugoland. I saw Martin Sprouse's text on no.51 MRR so Ive decided to write sth about my zine. Ive been doing fanzines for 7 yrs now. My 1st zine was called "Punk" and I did its no.2 w/ co-operation of friend of mine/actually he used to "a friend"/, after that I did some finished in a local police station as well as many photos. At that time in 1980 I used to be a skin, so as I liked oi bands I wrote a lot on Uk oi scene on some of my next zines which names I can't remember anymore. After changing my image into Discharge hard core/leather jacket, spiky hair, studs etc I did few numbers of Hurraa/Horray/zine and soon after that started to do 1st national zine Katastrofa/Catastrophe/. I did 3-4numbers only, but people liked it a lot, and many asked after that why I did change the tittle Katastrofa to-Dvadeset 4 Časa/24hours/after that. So here we are, nowdays with Dvadeset 4 Časa zine, which is a half written on English and it covers mostly hardcore/thrash/punk/and recently: metal and alternative/garage punk/music. It pretty looks like MRR yes, it does, I like "gently" confused designed zines, and I like the way of doing it like MRR. I wanted to call first my zine Minimum Rock N Roll instead of 24časa, but as there were already a zine called Minim. RnR Ive decided to put the other way. Anyway, since 1980 many individuals, bands, passed thru the infos of my various zines, and they could be still seen in my previous numbers of Dvadeset 4 Časa.
Since the start Ive had 3 exhibitions, 2 were at youth culture centre, 1 was at an alternative club amd the last one was at the library of Subotica. That's all excpet to say no.16 is already out/done in cooperation with Corpus Delicti fanzine/and it inc. lots of band's interviews, reviews, photos etc/find somwhere a flyer of Dvadeset 4 Časa on this or future MRR's/Please communicate-anything/almost/is welcome from scene reports-to records'n'tapes, cartoons, letters...
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IT'S ALIVE

Well, here I am sitting in my room trying to think of something to say, here it goes...It's Alive has been around a little over a year, first issue making only fifty copies, It's Alive has grown to making over two hundred copies per issue now.

I try to publish my 'zine every few months but as everyone does, I get behind. Some of the bands that have been interviewed in my 'zine include...Dr. Know, NOA, Final Conflict, Verbal Assault, Life Sentence, Scared Straight, and many more. I urge bands to write for a possible interview.

I wouldn't label my 'zine any type, even though it is mainly centered on music. It includes the basics, such as interviews, photos, reviews, editorials, etc. I do my 'zine because I feel it lets me express my ideas about the scene, the good and bad things I see about it.

That's about all I have to say, I would like to thank everyone who has helped me out with my 'zine, you know who you are. Number five of It's Alive is now available and includes Uniform Choice, Half Off, and Blast! It's sixteen pages, 5½x8½, and is photo copied. Only 50¢ and a stamp. Keep on everyone...

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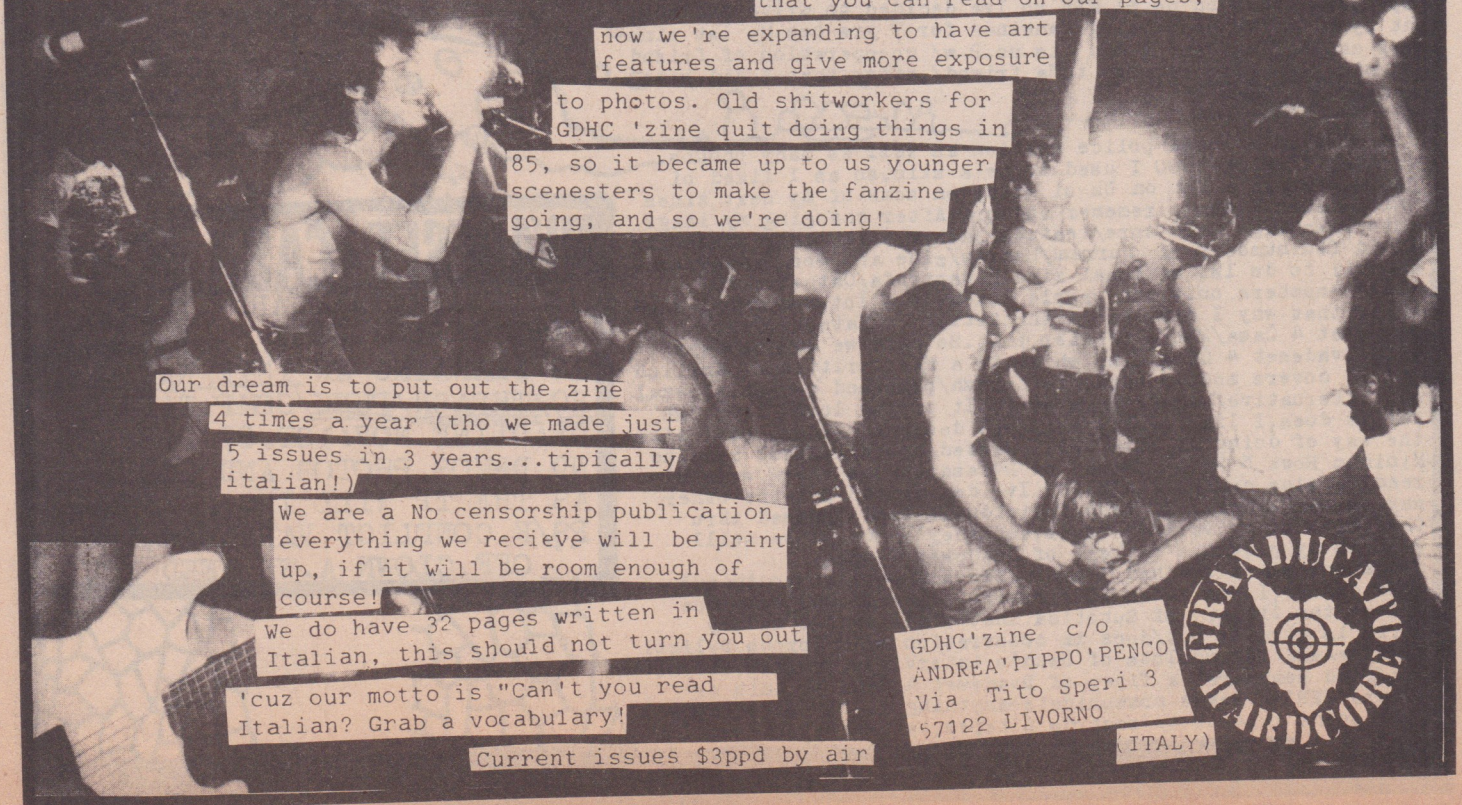
GDHC



GDHC fanzine came out in 84 as a fusion of early Tuscany fanzines as Brains'out, Nuove dal Fronte, Contempt, Necro. Music/Politics/ Letters/Interviews are subjects that you can read on our pages,

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to photos. Old shitworkers for GDHC 'zine quit doing things in

85, so it became up to us younger scenesters to make the fanzine going, and so we're doing!

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my History/ So what if I was raised by a Punk who was idealistic and believed in the movement oh those many years ago who tauhgt me that punk could make a change in this dreadful world. So what if it was The CLASH, Dead Kennedy's and others that gave me my early political beliefs. So What if I wouldn't listen to a band whom I didn't agree with. So what if I'm still very much the same person today and happen to like bands like Joy Division and Sisters of Mercy along with all my hardcore. Cause I happen to believ that a person who is Punk is into what he wants to be into and fuck th ose who tell him he's stupid and won't have anything to do with him... That's what my zine is all about .

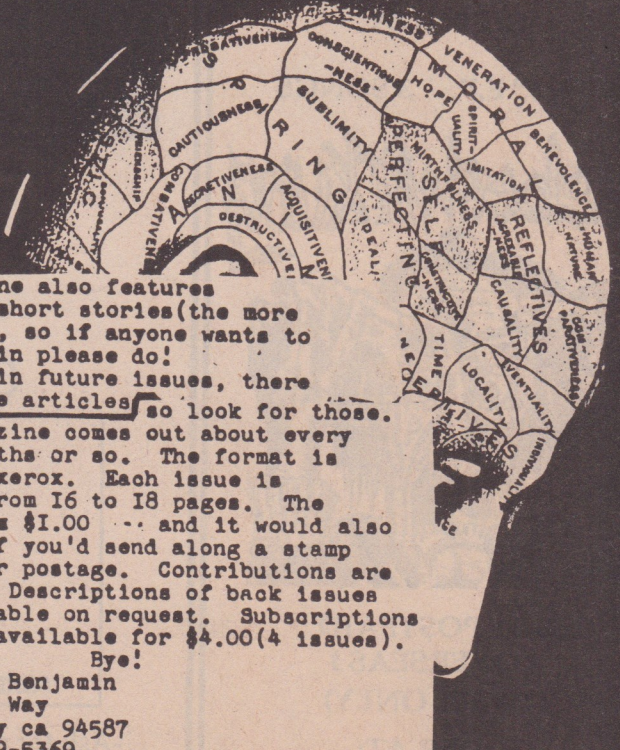
the History/ More Chloroform started about a year and a half ago with stories, reviews and attempts at interviews but the staff and I decided we needed a change in format from the sloppy little 2-8 page zerox chaos. We first thought about a 20 or so page slick zine(much like the former Hard Times) but finally decide we didn't want to whore ourselves out to advertisers + charge you, thus the birth of P.o.M. Published every two weeks the zine is directed at politics and political articles with every 3rd issue devoted totally to record reviews. We felt that this was the best way to get our feelings out on politics to try to inform you + a little music every now and then since that is our main love. It's only one page(thus the reason for frequent publishing)so that we can make tons of copy and mail asking only for stamps. So mail in some stamps for issues and send an article for us to publish (and we will) Also send records and tapes for review-Thanx

IN A DIET FILLED WITH SUBTRACTIONS, THIS IS A WELCOME ADDITION.

One of the basic premises of Streets Ahead is that you create your own reality. We all create our own choices; it's up to us to make the ones that are positive and help others too. If there's one thing I'm learning it's that fear is a jail! You can't live in a vacumn. Elitism sucks, we're all in this together.

Another purpose of the zine is to expose hypocrisy and break down barriers with a somewhat sick sense of humor.

So far there have been five issues. Some of tha bands we've featufed in past issues have been Ten Tall Men, Mr. T Experience, Dead Milkmen, Boss Hoss, and Lawrence Ferlinghetti(poet). Some interviews to look for are with Short Dogs Grow, the McGuires, Lethal Gospel, and the Chameleons.



The zine also features poetry and short stories(the more the beater), so if anyone wants to send stuff in please do!

Also, in future issues, there will be more articles so look for those.

The zine comes out about every three months or so. The format is 8½ by II xerox. Each issue is usually from I6 to I8 pages. The zine costs $I.00 -- and it would also be nice if you'd send along a stamp or two for postage. Contributions are welcome. Descriptions of back issues are available on request. Subscriptions are also available for $4.00(4 issues).

Bye!

Jennifer Benjamin
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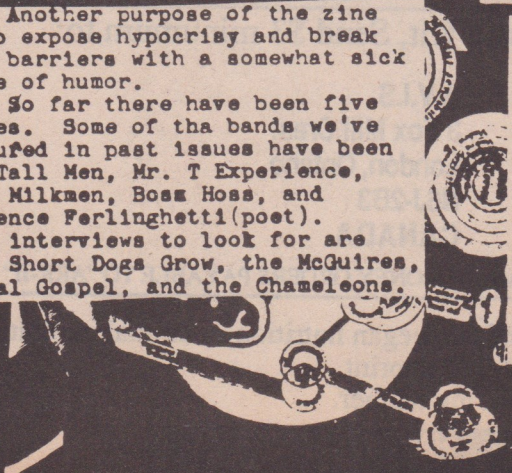

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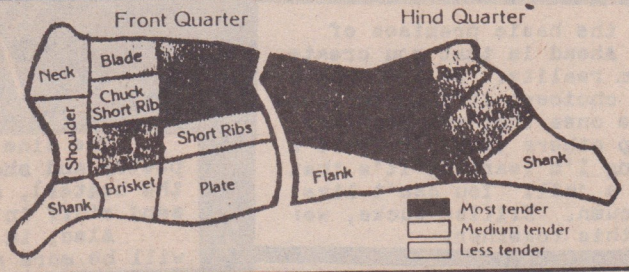

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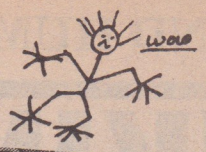

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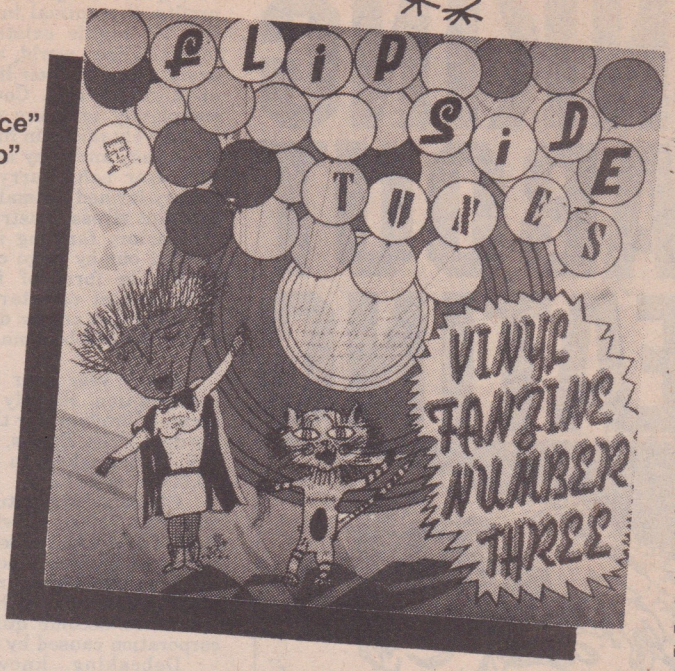

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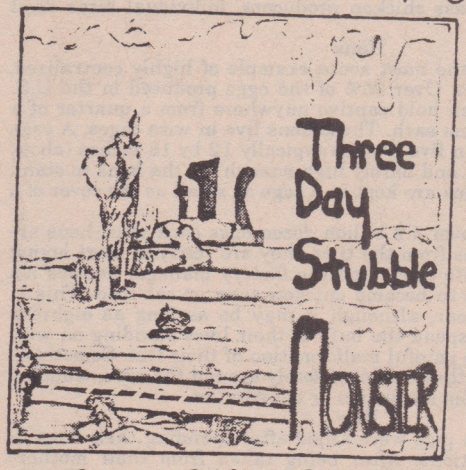

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ANIMALS AND HUMANS: TWO DIFFERENT VIEWS

THINKING ABOUT EATING

By Cassandra

Graphic by Tom Derry

As often as Herman had witnessed the slaughter of animals and fish, he always had the same thought: in their behavior towards creatures, all men were Nazis. The smugness with which man could do with other species as he pleased exemplified the most extreme racist theories, the principle that might is right.
-Enemies, A Love Story, Isaac Bashevis Singer

The most frequent contact humans have with non-human animals is at meal times, when the animals are served dead on a plate. Most people don't even think that the piece of meat in front of them is a piece of a once-living, breathing, feeling animal. When they do think, they often justify their flesh consumption by appealing to some notion of what is "natural." The massive, systematic exploitation of animals by agri-business today is far from natural.

Forget about those story-book images of hens scratching in the yard and pigs gleefully wallowing in the mud. These are just fictions designed to distort reality and ultimately disassociate a common youthful identification with animals, from everyday behaviors, like eating hamburgers and drinking milk. In order to maintain their profits, the animal industry must perpetuate the myth that animals live an idyllic existence and are quietly killed. Throughout the industrialized world, animals are "produced" in "factory farms" where every aspect of their lives are manipulated to provide maximum output at minimum cost. Corporate farmers use total confinement systems, completely ignoring the animals' needs and desires. Animals are intensively raised in huge buildings, often in cages stacked one on top of the other, and they are rarely able to turn around or spread a wing. Conveyor belts carry food in and carry excrement away. For all factory-farmed animals, slaughter brings the only relief from a life of constant stress, frustration and misery.

Factory farming is big business. Small family farms have been pushed out by huge corporations for which raising animals is just a profitable form of investment. Every package of flesh in the supermarket cemetary is a product of intensive agriculture where anything that can be done to make more money for the greedy corporate exploiters will be done.

Chickens

Every year over 3 billion chickens are slaughtered for human consumption. Shortly after birth, over 90% of the chicks which will become "broilers" for the table are sold to huge corporations like Frank Perdue, Holly Farms, and Safeway. These birds never see the light of day. They are kept in long, dim, densely packed sheds which hold up to 20,000 or more birds.

Chickens are naturally social creatures. Left to themselves, they will form flocks in which every chicken can recognize others in the flock. Despite the belief that chickens are stupid, studies show that they can identify up to ninety other birds in the flock. This ability is of little use when they are thrust into a shed with at least 10,000 other birds. Unable to cope with the stress of intensive rearing, aggressive behaviors become quite common. In order to cut the losses to the corporation caused by this aggression, the chickens are debeaked.

Debeaking, known as "beak-trimming" to the increasingly image-conscious poultry industry, involves cutting off the sharp end of the birds' beak with a red-hot blade. A British Technical Committee describes the operation:

Between the horn and the bone (of the beak) is a thin layer of highly sensitive soft tissue, resembling the quick of the human nail. The hot knife blade used in debeaking cuts through this complex of horn, bone and sensitive tissue, causing severe pain.

Broilers are grown quickly and slaughtered young - nine weeks is the longest any of them live. Yet, even within that short period, 6% - or more than one in twenty - will die; this adds up to 180 million deaths. Such a high mortality rate is a sign of the stress under which the chickens live, but for mass chicken producers, individual birds don't matter.

Hens

The egg industry is the most acute example of highly centralized, corporate food production. Over 95% of the eggs produced in the U.S. come from factories which hold captive anywhere from a quarter of a million to five million hens each. These hens live in wire cages. A cage which houses four or even five hens is typically 12 by 18 inches (about the size of a newspaper), and barely high enough for the hens to stand up in. Sometimes four hens are kept in a cage as small as the cover of a record album.

In order to produce over 4.2 billion dozen eggs each year, hens are imprisoned in these cages from the time they are ready to start laying until their production rate drops and the factory manager decides it's time to throw them out to become chicken soup or cat food. This is usually after about a year, although it may be as long as eighteen months. Since the hens spend the bulk of their lives standing on wire floors, they often develop painful malformation of their feet. Sometimes their claws grow so long they curl completely around the wire, trapping the bird until she dies from starvation or dehydration.

Pigs

Last year, 77 million pigs were killed after spending their lives in intensive rearing conditions. After being taken from their mothers shortly after birth, pit producers clip the piglets' teeth, cut off their tails, notch their ears, and castrate the males (all without any pain relief). Having been manipulated in this way, the pigs are less likely to injure each other in aggressive displays brought about by their deprived conditions. To further minimize stress, frustration, and electric bills, these highly intelligent and sensitive animals are kept in darkness for 20 weeks in small cages, often stacked on top of each other.

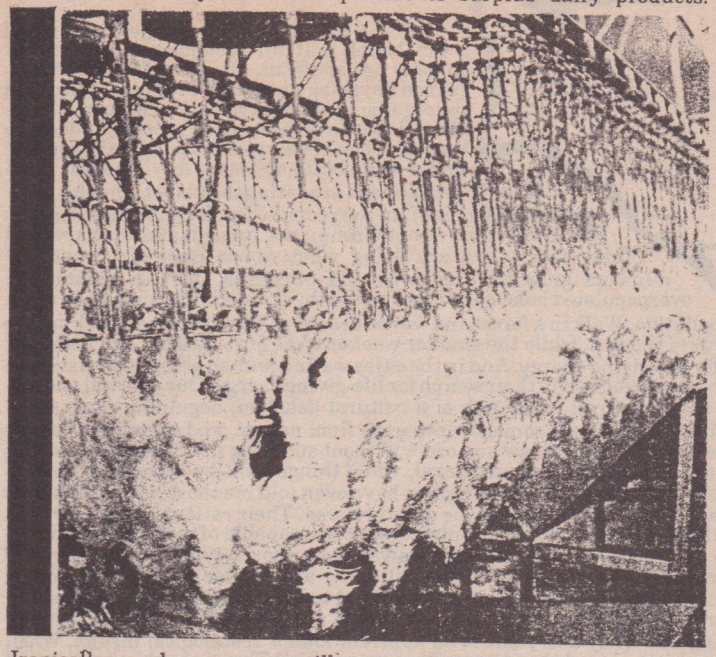
Female pigs are considered "hog production machines" and any recognition of their needs and desires as feeling individuals is absent. The sows are kept chained in "iron maidens," 6 x 2 feet metal stalls that are only slightly bigger than the pig herself. She is not even left enough room to step forward of backward. To minimize weight gain and feed costs, pregnant sows are fed only once every 2-3 days. Pigs in factories are frustrated and bored. They generally like to lie in close bodily contact with other pigs - another desire frustrated by modern agri-business.

Dairy Cows and Veal Calves

Almost all milk consumed in this country comes from factory farms where female cows are bred over and over to keep them in a condition of never-ending lactation. After being artificially inseminated

at around 2 years of age, the female cow will begin her cycle of nine-month pregnancies. After giving birth she will be milked for 10 months, but during the third month she will be impregnated again. Only 6-8 weeks after drying out she will give birth again. All this to provide more and more milk for an already-saturated market.

Overproduction in the dairy industry is chronic because of generous federal subsidies to the industry. In 1985, about 3 billion tax dollars were spent to buy 13 billion pounds of surplus dairy products.



Ironically, much tax money still goes to genetic engineering research aimed at creating even more efficient factory farm cows.

The dairy industry not only turns female cows into milk-producing machines, but provides animal industries with one more "commodity" - her offspring. The least healthy offspring are sent to be slaughtered to feed carnivorous companion animals (also knows as pets) or to provide rennet which is extracted from their stomachs for cheese making. Some of the female offspring will be reared on milk substitutes to become dairy replacements. Other offspring will be sold at market at 1-2 weeks of age for rearing as beef in fattening pens or feedlots. Up to 80% of the beef produced is a by-product of the dairy industry.

Many young cows are reared for veal, and spend their miserable lives in narrow crates where they are chained by the neck for up to 14 weeks. Fed large doses of hormones and antibiotics to promote rapid growth and prevent the onset of infections caused by the stress of confinement and intentional malnutrition, calves commonly suffer from anemia, ulcers, ringworm, diarrhea, or pneumonia.

The veal trade rejects any concern for the well-being of the calf. The only purpose of this process is to produce an expensive, luxury meat for rich, overfed "gourmets." In Roman times, the rich liked to eat fetal pigs whose mothers had been trampled to death while pregnant. Roman gourmets said that the flesh of these piglets was especially delicate, a claim echoed by rich veal flesh consumers today. Thousands of years have passed and the elite still justify barbarity because it suits their tastes.

Cattle

The average life of a cow doomed to become somebody's hamburger or steak has been reduced to only a year. When the calves reach six months of age they are moved from pasture land and confined in feedlots, where they are quickly brought to market weight through overeating. Most male cattle are castrated by pinning the animal down, cutting the scrotum, and pulling on each testicle until the cord breaks. The cattle are also branded with red-hot irons. Their horns are sawn off, a process which cuts through arteries and sensitive tissue, as well as the hard bone. When the time comes, the cattle are transported for long distances, often going without food or water for up to 36 hours. The industry itself is worried about the immense losses caused by bruising, injury and death in the transportation process - yet these losses continue because it is cheaper to accept them than to do anything about eliminating long-distance transport.

The Environment

Agri-business not only epitomizes human tyranny over other living beings, but also is one of the leading forces in the destruction of the planet. After destroying the natural home of million of bison, elk, antelope, coyote, wolves, bears and others on this continent by overgrazing cattle, corporate farmers are now exporting destruction. Thousands of acres of South American rainforest are destroyed each year in order to crate grazing and crop land to feed animals on U.S. factory farms. Run-off from grazing lands carries waste and pesticides into lakes and streams, causing more water pollution than all other human activities combined. Animal agri-business is the greatest producer of sewage wastes in the U.S., approximately 2 billion tons of manure annually.

Waste

While over 800 million people go hungry in the world, the U.S. uses 90% of its grains and legumes to feed livestock. Four-fifths of the planet's agricultural land is devoted to feeding animals, who in turn provide only a fraction of the protein they consume. The production of a one-pound steak, for example, involves 16 pounds of grain and soybeans fed to cows. If people were to reduce their consumption of animals by only 10%, more than 12 million tons of grain would be available for purposes other than feeding animals.

You

The consumption of animal products has been conclusively linked to most of the diseases that plague humans today. Animal products contain too much fat, too much protein and not enough fiber for a healthy diet. In addition, factory-farmed animals are routinely fed sub-therapeutic doses of antibiotics and growth hormones. Over 50% of all antibiotics manufactured in the U.S. are fed to animals, a practice which is creating a huge pool of bacteria resistant to antibiotic therapy. These mutant bacteria and other toxic chemicals are passed on to humans through the animal flesh.

Contrary to popular belief, humans are not physiologically equipped to consume flesh. The human digestive system, tooth and jaw structure, and bodily functions are completely different from carnivorous animals. For example, the length of the human digestive tract is 12 times the length of the body, while carnivorous animals have an intestinal tract only 3 times their body length so that rapidly decaying meat can pass out of the body quickly. Our instincts alone seem to indicate that humans are non-carnivorous. Most people have others kill and clean the animals that they will later consume. Unlike natural carnivores who eat their kill raw, most humans bake, fry or broil meat and often cover up the taste with spices and sauces.

So What?

The decision to eat other animals is a decision to support multi-national profiteers, to endorse the exploitation of animals and the environment, and to behave in a way that is unnatural and harmful to yourself. By eliminating animal products from your diet you can liberate yourself from reliance on others and help minimize the destructive impact that humans have on the planet. Boycotting animal products is a statement about your respect for life and your desire to live lightly. It also provides an opportunity to introduce yourself to a radically new, healthy and interesting way of eating.

Here are a few reading suggestions:

Animal Factories, J. Mason and P. Singer, Crown Books, New York, 1980.

Food for the Future, J. Wynne-Tyson, Sphere Books, London, 1976.

The Farm Vegetarian Cookbook, The Book Publishing Company, Tennessee, 1976.

Radical Vegetarianism, M. Braunstein, Panjandrum Books, Los Angeles, 1983.

Tofu Cookery, L. Hagler, The Book Publishing Company, Tennessee, 1982.

For more information, contact:

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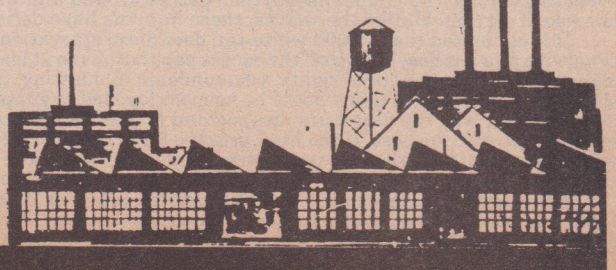
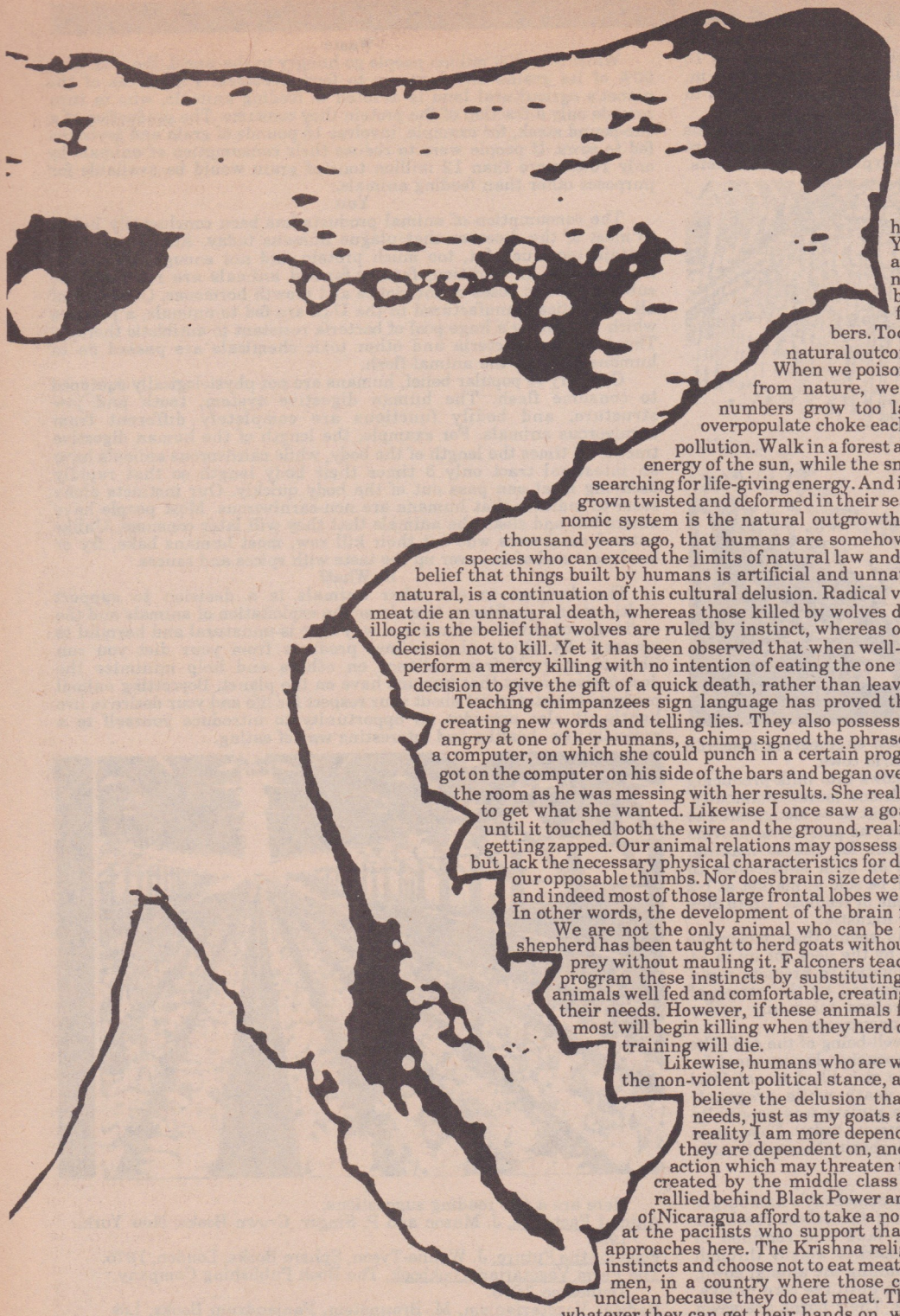




The 7 Commandments of Pacha Mama

(Pacha Mama is the Incan name for the Earth Mother deity.)

A common world view held by many is the belief that all technologies created by humans are artificial, and therefore unnatural. Yet can anything unnatural ever occur? Humans are organic life forms created by nature. We are natural. We have the instinct to build, as does the beaver. When beavers overpopulate, they eat the forest while building lodges for the excess numbers. Today humans are eating the planet, and this is the natural outcome of our overpopulation. It can be no other way. When we poison our environments, using materials harvested from nature, we are doing what comes naturally when our numbers grow too large. We kill ourselves. Just as plants who overpopulate choke each other to death, so we are choking on our own pollution. Walk in a forest and we see the taller, stronger trees block out the energy of the sun, while the smaller weaker trees grow twisted and deformed searching for life-giving energy. And in the cities we find human beings who have also grown twisted and deformed in their search for life-giving energy. Our political and economic system is the natural outgrowth of a cultural delusion, beginning some seven thousand years ago, that humans are somehow separate from nature, and therefore the only species who can exceed the limits of natural law and order without suffering the consequences. This belief that things built by humans is artificial and unnatural, while things built by beavers or birds is natural, is a continuation of this cultural delusion. Radical vegans have even told me those animals I kill for meat die an unnatural death, whereas those killed by wolves die a natural one. Their rationalization for such illogic is the belief that wolves are ruled by instinct, whereas only humans are capable of making the "moral" decision not to kill. Yet it has been observed that when well-fed wolves come upon a dying animal, they will perform a mercy killing with no intention of eating the one they kill. They are capable of making the moral decision to give the gift of a quick death, rather than leave the animal to die a long and painful one.

Teaching chimpanzees sign language has proved these animals are capable of abstract thought, creating new words and telling lies. They also possess an appreciation for scatalogical insults. When angry at one of her humans, a chimp signed the phrase, "You green shit!" This same chimp was given a computer, on which she could punch in a certain program and get a specific reward. When a human got on the computer on his side of the bars and began overriding her program, she signed for him to leave the room as he was messing with her results. She realized he was somehow responsible for her failure to get what she wanted. Likewise I once saw a goat ground out an electric fence, nudging a stick until it touched both the wire and the ground, realizing she could sail right over that fence without getting zapped. Our animal relations may possess a profound understanding of the physical world, but lack the necessary physical characteristics for developing complex technology. They do not have our opposable thumbs. Nor does brain size determine intelligence, as proved by our own species, and indeed most of those large frontal lobes we are so proud of, functions to control our thumbs. In other words, the development of the brain is determined by the type of body we inhabit.

We are not the only animal who can be taught to temper our instincts. My Australian shepherd has been taught to herd goats without drawing blood. Hunting dogs learn to retrieve prey without mauling it. Falconers teach their hawks to do the same thing. We can reprogram these instincts by substituting one reward for another, while keeping these animals well fed and comfortable, creating the delusion that they are dependent on us for their needs. However, if these animals find themselves without humans to feed them, most will begin killing when they herd or hunt, while those unable to break free of their training will die.

Likewise, humans who are well fed and fairly comfortable can afford to adopt the non-violent political stance, as taught to them by schools and churches. They believe the delusion that they are dependent on the system for their needs, just as my goats and dogs believe they are dependent on me. (In reality I am more dependent on them.) And because these peoples think they are dependent on, and benefit from, the system, they fear any violent action which may threaten this. The non-violent civil rights movement was created by the middle class blacks and whites. Meanwhile ghetto blacks rallied behind Black Power and burned the inner cities. Nor could the peoples of Nicaragua afford to take a non-violent approach to Somoza, and I am amazed at the pacifists who support that violent revolution while condemning similar approaches here. The Krishna religion teaches that humans can "rise above" our instincts and choose not to eat meat. However, this religion was founded by wealthy men, in a country where those condemned to live as Untouchables are called unclean because they do eat meat. They ignore the reality that the Untouchables eat whatever they can get their hands on, which is that food the wealthy refuse to eat.

We need to admit that natural laws apply to us, creating cultures that live within these limits, or else continue going to hell. Any species who overcrowds their space will eat their environment, while becoming more violent and self-destructive as competition for food and space increases. Chimpanzees forced onto wildlife "reservations" in Africa, where they must compete with more animals on less land, are practicing inner-species murder, warfare and cannibalism. They are also waging war with the orangatans. In India, where they rely on cattle for milk, fuel and building materials (dried shit), and as draft animals, it is against the law to kill cattle. Yet this natural law applies there also, and so they have devised ways of getting around the "man-made" laws. Unwanted calves have a yoke placed on their necks, designed to poke mother's udder when they try to nurse. Mother then kicks them to death. This is legal because cows kill these calves, not humans. Unwanted adults are tethered to a short rope and left to die of starvation. The Untouchables then gather around and wait for these animals to die so they can harvest the meat and the pelts, thus fulfilling the role of carrion. Unlike the wolves, these humans have decided it is morally preferable to give the gift of a long and painful death.

It is estimated that 50,000 white-tail deer die of starvation every winter in Michigan. Hunting programs are designed to protect the deer's right to survive as a species, killing off the excess populations so at least some will get enough to eat. When I tell my hunting friends there are urban peoples claiming to advocate animal rights, who condemn all hunting, they are amazed. They know if the deer were not hunted they would overpopulate, eat their environment, and there would be no more food left to support the few survivors. Whenever any species eats their environment, they die. Indeed, one theory on why the dinosaurs disappeared is that they simply ate their environment. On my homestead we control the goats' population growth by eating all but the best. If the herd gets too large they would eat their pastures, overcrowd their barn, and start fighting a hell of a lot more. This would then create a high-stress environment making them more susceptible to disease. Therefore, individuals must die for the good of the herd, because the herd has the greater right. All individuals die so their species can survive.

Another natural law says that all life needs a predator. The Ihalmiut (inland Eskimos) say the wolf and the caribou are one, for while the caribou feeds the wolf, it is the wolf who keeps the caribou strong. North America has many examples of introduced plants and animals who adapted too successfully and outcompeted with the native flora and fauna, in large part because they had no effective predators here. This also applies to introduced

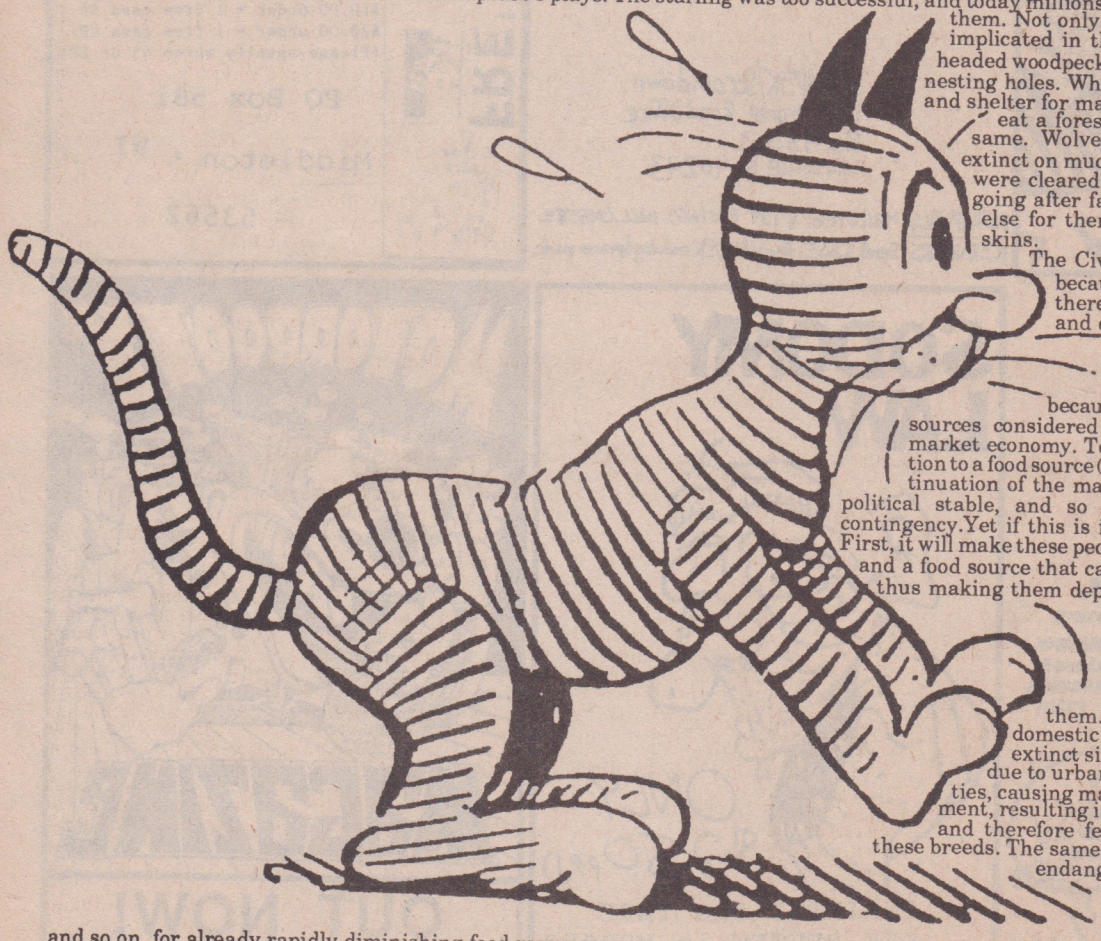
Europeans and our impact on Native American populations. Today, native oppossums have few predators, aside from cars and roads. They are not a popular meat or fur animal, and those other animals who may have helped keep their population in check have had their own numbers decimated. Oppossums are implicated in the decline of ground nesting birds, whom they steal eggs from. Because farm animals have been removed from most controls on their population growth, humans have become their only effective predator. Likewise, one of our most effective predators has been disease. Sinces we've eliminated most of these diseases, we have become our most effective predator.

A fourth natural law says the male is more expendable than the procreative female in the survival of a species. Simply put, one male and ten females make more babies than its opposite. Here we can find the reason for polygamy, especially as it is practiced by hunting- gathering cultures, where women usually outnumber men. The civilized equivalent is the cry of "women and children first", when deciding who to rescue from a sinking ship. Among most hooved animals, the herd is a female group. The male children are chased from the female herd at puberty, and most feed the predators. And even those males who reach adulthood spend most of their lives running alone, while the females live a safety-in-numbers lifestyle. This way the land only feeds productive females, and the few males who can survive long enough to breed. On the farm, only the best males live to breed, while the rest are raised for meat. It makes no sense, ecologically or economically, to maintain males when the land can be used to support birthing females. Likewise, in managing the deer populations, the Department of Natural Resources issue more hunting permits for males than for females, and among some endagered species, such as wild turkeys, only the males can be hunted legally.

In times of overpopulation this law is reversed, and females become expendable. In India there is a ratio of a 40 female cattle to every 100 males, and most of these males are castrated and used to pull a plow. The reality of India's situation demands the land to be used to support sterile males who work to feed humans. Among humans, female children are left to die of exposure, while males are raised for war. India created the tradition of suttee as a means of limiting the number of fertile females among their population. When a man died, his wives were burned in his funeral pyre. Since girls are often married as young as five in India, many of these wives are children. China practiced footbinding, while Northern Africa and Asia Minor created genital mutilation (circumcision and infibuation). Both traditions make young girls more susceptible to gangrene and other infections. Following the population growth of Europe to the Renaissance, we find women were killed in a witchcraze. Most of them who died as witches were midwives and herbwives, as the church ruled any woman who could heal was in league with the devil and must die as a witch. Today we have unnecessary hysterectomies and cesarean sections, dangerous contraceptives, and welfare mothers sterilized against their will. Nor should it surprise us that those symbols of female procreative powers has been reduced to pornographic images of tit and cunt.

When barncats overpopulate, they begin practicing infanticide, often choosing to abandon female children and raise only the males. Among hornets and other wasps, the fertile queen begins her nest by creating sterile female workers. However, when the pollen supply starts dying off in late summer, the nest starts to deteriorate and more males than females are hatched. The males die after they breed with the queen. Rotifers are another example of this natural law. In the spring and summer they are all females, parthenogenetically creating other females. However, when food becomes sparse in the fall, these females begin producing males, whom they breed to produce an egg capable of surviving winter. These males are born without eating capacities. Their only purpose is to breed until they die of starvation. This mechanism to produce more males than females when food becomes scarce, is physical in hornets and rotifers, and instinctual among humans and other mammals.

Whenever any species overpopulates, others face extinction to make room for the offenders. Mother Earth can only feed so many living beings, and all species have an equal right to be here. The starling was introduced in 1890, because the North American Acclimatization Society wanted to bring over every bird mentioned in Shakespeare's plays. The starling was too successful, and today millions of dollars are spent annually to eradicate them. Not only do starlings damage crops, but they are implicated in the decline of eastern bluebirds and red-headed woodpeckers, whom they compete with for food and nesting holes. When beavers eat a forest they destroy food and shelter for many, including themselves. When humans eat a forest to build a highway, the results are the same. Wolves, coyotes and mountain lions became extinct on much of their former range when these lands were cleared for farms. When these predators began going after farm animals, because there was nothing else for them to eat, bounties were placed on their skins.



The Civil War threatened the industrial north, because with less of the agricultural south there was a "need" to steal the Great Plains and develop this land into a major wheat and cattle production area. The buffalo (and the Native Americans who depended on them) became endangered because they were seen as competition to food sources considered necessary for the continuation of the market economy. Today, farm animals are seen as competition to a food source (grain), also deemed necessary for the continuation of the market economy. Starving peoples are not political stable, and so we have the "feed-the- poor-cowfood" contingency. Yet if this is implemented it will achieve two things. First, it will make these peoples dependent on government handouts and a food source that cannot be grown in their own bio-regions, thus making them dependent on the marketplace economy as well. A better solution would be to give them back their lands and let them decided how best to feed themselves. Second, the farm animals will disappear if humans no longer depend on them. Already, many hundreds of breeds of domestic animals have become endangered or extinct since the beginning of this century. This is due to urban economic pressures on rural communities, causing many to move to the cities seeking employment, resulting in fewer peoples growing their own foods, and therefore fewer peoples interested in maintaining these breeds. The same applies to those vegetable varieties now endangered or extinct. Nor can we just turn these animals loose, as many believe, or they may outcompete with the deer, the moose, the buffalo, the bighorn sheep, and so on, for already rapidly diminishing food resources.

All life was created so someone else can eat. And so the grasses feed their flesh to the rabbits, who feed their flesh to the foxes. The foxes die and feed their flesh to the soils, who nourish the grasses that feed the rabbits. The "food chain" is a circle, not a pyramid with "mankind" on top. This is what the Lakota (Sioux) call the Sacred Hoop of Life.

Finally, there is the natural law that says only those who earn it have a right to life, while those who fail to earn it feed those who have. Nor does it matter if we use ecological and biological standards to determine the weak from the strong, or political and economic ones. This law still applies. The strong eat the weak, and the rich eat the poor. It can be no other way.

A few people have referred to their bodies as sacred temples not to be "defiled" by the blood of life, especially those influenced by eastern religions. This strikes me as a curious analogy. Temples are built by and for men. They have no need for food, nor can they produce life. A better analogy would be to think of our bodies as sacred lands created by nature. And all lands need a good composting if they are to remain fertile and creative.

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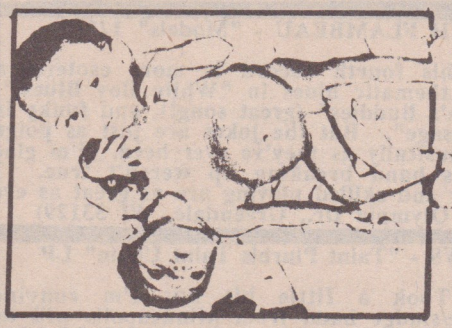

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AGNOSTIC FRONT - "Liberty and Justice For...." LP

Full on speedmetal now, losing most all previous distinctiveness. Lyrics remain angry but vague. Some are anti-state, or at least what it does to the individual, others are critical of those who oppose. Last time we talked, they said that they were getting away from the stupidity of what the skin scene became, yet here they cover the IRON CROSS anthem "Crucified" (TY)
(Combat Records)

G.G. ALLIN & THE HOLY MEN - "You Give Love a Bad Name" LP

What a cool guy, huh. He rapes girls, shits on the audience, does drugs and pukes all over himself--anything he wants. He plays grungy-ass rock'n'roll--really punk. But I'm still disappointed. G.G. let me down. If he was really the heir to Jerry Lee and Iggy, he'd have made this a scratch'n'sniff record. (TY)
(Homestead Records)

ANTI-HEROS - "That's Right" LP

A skinhead band that's not bald, praising the glory of being young and not too bright. Their claim is being "famous through slander"; pretty much of an overstatement for a decent sounding but uninteresting oi band. No lyrics included. From Georgia. (TY)
(Link Records, P.O. Box 164, London SE 13 5QN, ENGLAND)

ASSOLT - "Compression Exceeded" cassette

Metallic HC without much to set it apart form the rest of the pack. The energy is here, they just have to forge out their own sound. (WG)
($3 to Groovin Records, 12031 Warbler Way, Penn Valley, CA 95946)

ATTITUDE - "Kein Schlaf Bis Deutschland" mini LP

Actually, a really good record from this S.F. band. While the metal influence is apparent, it's not as dominating as when they play live, and on these 5 cuts, it's the power and energy that rule. Also, the lyrics are excellent and serious, which is surprising considering singer Andy Aeroplane's normally non-stop wise guy personality. No U.S. release planned. (TY)
(We Bite Records, Saarstr 18, Tübingen 6, WEST GERMANY)

BLACK VOMIT - "Fungus" cassette

Fairly strong punk & thrash without a lot of personality. Fun, but nothing amazing. (WG)
($4 to Packy Vomit, 6 Florence Dr., Jamesburg, NJ 08831)

CANCEROUS GROWTH - "Hmmlmmlum" LP

Well, somebody <u>had</u> to cover "Mongoloid", and these guys did it first. A mixed bag of punk styles, using some special effects. No new turf broken, decent lyrics and enthusiastic playing. Includes a free EP with first 1000. (TY)
(Ax/ction Records, P.O. Box 623 Kendall Station, Cambridge, MA 02142)

CAPTAIN 9's AND THE KNICKER TRIO - cassette

Pretty good garage punk but, damn it, these guys just don't really sound too inspiring. Let's hear some total frenzied insanity next time, OK? (WG)
(Loud & Noisy Stuff Prods., 8439 Cayuga Dr., Stockton, CA 95210)

CHILD SUPPORT - "Is" LP

On their second album CHILD SUPPORT have pared down to a three piece and left behind their garage/punk sound for a more mature sound. There's a stamp of later-period BEATLES experimental pop all over this but it's not obnoxious like some pop bands. Still a few hard guitar numbers but mostly it's relaxed, well thought-out pop. (DOG)
(Neophyte Records, PO Box 5502, Berkeley, CA 94705)

CLEFT PALATE - "Big Fat gash" cassette

Rap from hell? No pseudo-offensive BEASTIEcrap rap, but harsh industrial rap with an annoying feel to it, which sounds fuckin' great to me right now. (WG)
($7 to Birdo' Pray, PO Box 39, Trenton, NJ 08601)

COUCH FLAMBEAU - "Models" 12"

This fourth record is more esoteric musically by being thematic blues in "White Boy Blues," metallish in "Satan's Buddies" (great song!), and funky in "Song with a Message". But the jokes are just as poignant lyrically and musically as they've ever been. I'm glad the rumors of this band breaking up weren't true. Their classic humor and skilled playing are as great as ever. (RS)
(5419 Olympia Dr., Greendale, WI 53129)

COWS - "Taint Plurbis Taint Unum" LP

Took a little bit but I'm convinced that this noise/sludge band from Minneapolis will take their place alongside such dignataries as KILLDOZER, SCRATCH ACID and even the BUTTHOLES in the ugly-noise heaven. Wild, frenzied cover of "Koyanasquattsi." (DOG)
(Treehouse Records, Box 80037, Minneapolis, MN 55408)

CRIB DEATH - cassette

Obnoxious grunged out garage punk with even more obxoxious lyrics. With titles like "Dumpster Babies", "Shelly Winter's Thighs", and "Crib Death," you know what you're in for. (WG)
($3 to Rev. John Goldfish, P. O. Box 538, River Falls, WI 54002)

CRINGER - "Perversion is their Destiny" EP

A pretty good debut release by this new L.A. outfit (originally out of Hawaii), alternating between quick thrash tunes and melodic punk numbers with interesting guitar work, all with thoughtful, caring lyrics. Nice job. (WG)
(Vinyl Communications, P.O. Box 8623, Chula Vista, CA 92012)

DAIN BRAMAGE - "I Scream Not Coming Down" LP

Quirky, jangly hard pop meets the DC sound. Arrangements are complex and broken up in a way that makes it difficult to find the groove, and given the medium-pacing of most tunes, it's a challenge. (TY)
(Fartblossom Enterprizes, P.O. Box 818, Pomona, CA 91769)

DAUGHTER JUDY - cassette

Bouncy pop with silly words about binging, Bedrock, teepees, and such. A little too cute, but it's fairly enjoyable, especially their cover of "The Blob" theme. (WG)
(322 Fourth St., Box 3, Jersey City, NJ 07302)

DECLARED UNGOVERNABLE - "Before the Beginning" cassette

Well-produced punk & thrash with metal influence. Lyrics are in the "fuck you, eat shit" vein. Pretty hot stuff within. (WG)
(D.U., 702 Via Bella, Winter Park, FL 32789)

DISAPPOINTMENTS - EP

A shitload of short, raging garage thrash songs. There's no danger of too much professionalism here, just plain ol' retardo raves. Totally fun. (TY)
(P.O. Box 1566, Muskegon, MI 49443)

DISINFECT - "Laughing All the Way to Hell" cassette

Relatively solid metallic punk with intelligent anti-system words. Strong material and good sentiments. I dig it. (WG)
(Sean Wipfli, 983 West Court, Nekoosa, WI 54457)

DRESDEN 45 - cassette

Run-of-the-mill speedmetal without anything to set it apart from the pack. Lyrics seem to be good, but, overall, this is pretty lackluster. (WG)
($3 to D45, 3051 Locke Ln., Houston, TX 77019)

DUCK DUCK GOOSE - "People House" Cassette

Great, great, great catchy punk tunes, with an accent on energy & momentum. Cool youthful vocals, too. Damn good stuff. (WG)
($2.50 to 1216 Rhea, St. Louis, MO 63138)

EIGHTH ROUTE ARMY - "Jesus de Milo/Train Kept a Rollin'"

What a change--they've gone from a CLASH-type pop punk political band to an AEROSMITH/SPINAL TAP rock n roll band. Pure radio shit. (TY)
(One Dimensional Records, P.O. Box 923, Northampton, MA 01060)

FALWELLS - "We Suck" cassette

Rough and tumble old style punk rock here, very spirited, similar to the VANDALS, LOVE CANAL, etc. Slap in the face lyrics deal with religion, society's problems, and some very backwards lyrics on "SLUT", the title tells the story. (RG)
($4 postpaid to Flawells/ Rt. 2 #52 Evergreen/ Lynchburg, VA 24501)

FEAR ITSELF - "Till Death Do Us Part" LP

A more powerful remix of their domestic release, with the addition of another track and color cover. South Carolinan/Alaskan metalish hardcore from Wally and co. (TY)
(We Bite Records, Saarstr 18, Tübingen 6, WEST GERMANY)

FINAL CAUSE - cassette

Hot punk and thrash with singalong choruses. Words cover personal and social issues. Good straightforward stuff.
(Miss Beat Records, 203 E Philadelphia St, York, PA 17403)

FLAMIN' GROOVIES - "One Night Stand" LP

Recorded in Australia in '86, this latest incarnation of the GROOVIES contains originals (dating back to '67) Cyril Jordan and George Alexander. Included are reworkings of "Kicks," "I Can't Hide," "Shake Some Action," "Slow Death," etc., as well as some WHO and r'n'b covers--all inferior to either their own previous versions or the originals. While I admire their rock'n'roll dedication, there's a real lack of spark or insanity here. (TY)
(AIM Records, PO Box 287, Newport Beach, NSW 2106, AUSTRALIA)

FLOURESCENT CONDOMS - "Lubricated" cassette

First off, these guys have the best logo - a rubber with a mohawk. Musically, they play thrashy punk with dumb but moderately humorous lyrics. Fun in a retarded way. (WG)
($3 to Danny Smith, Box 405, Iola, KS 66749)

FLYS ON SHIT - "Nerve Damage" cassette

Humorous chunky punk with metal influences (solos) which don't fit with the music. Lots of "fuck you" attitude & lyrics, as shown by the song title of the month, "I Hate Everything." (WG)
($3 U.S., $4 overseas to Tim Lacomee, 221 Walnut St., Manchester, NH 03104)

FUDGETUNNEL! - "Beating/Litle Red Fire Engine"

Sounds like early TELEVISION meets JONATHAN RICHMAN. Understated garage music with smart but twisted lyrics--like "Little Johnny Jewel". (TY)
(Underdog Records, P.O. Box 14182, Chicago, IL 60614)

GREAT SCOUTS - "Diamond Boat" EP

I get the feeling of potential greatness here. Like the very first recordings by HUSKER DU this has a rigid, almost experimental guitar atmosphere. Mostly instrumentals and some of the driving guitar sounds grab at that amphetamine push of early URINALS. (DOG)
(Howling Gaelic Records, 57 Stanton Street, NY, NY 10002)

GRUESOMES - cassette

Metally HC, but often more metal than HC, with the cheesiest DEF LEPPARD/JUDAS PRIEST vocals I've heard in a while. Lyrically, "Nazi Baptist Commando" is good, but the rest blow. Lyric of the week: "I masturbate, ejaculate, & wipe it on the wall." (WG)
($3 to P.O. Box 1226, Hammond, IN 46325)

HALF A CHICKEN - cassette

Poppy punk with some rockin' power & kinda annoying vocals. Watch for an upcoming LP with Bob Mould producing. (WG)
(Sysyphus Records, 27 Salem Ln, Port Washington, NY 11050)

HALF JAPANESE/VELVET MONKEYS -"Live" cassette

High quality live material from these two bands, 13 songs with alternating tracks rather than sides. My faves are "She's not a Girl" and "Communication Breakdown" by V.M. (RG)
(K, Box 7154, Olympia, WA 98507)

HALO OF FLIES - "Garbage Rock" 12"

More guitar raunch garage punk here, though it's a bit more eclectic than in the past. Side one rocks hard with that "just a little off" quality that makes it special. Side 2 is a bit too disjointed for me, but it's still hot. (TY)
(Twintone, 2541 Nicollet Ave So., Minneapolis, MN 55404)

HARD STANCE - "End the Hate" cassette

Considerably better than the average "positive" act, these guys play mostly straight HC, but it's got a good sense of personality. Honest, optimistic lyrics, also woth checking out. (WG)
(Eric, 135 Rockview Dr, Irvine, CA 92715)

HIGHWAYMEN - "Highway 61 Revisited/Look"

The DYLAN cover is OK, a bit too rock but pretty powerful and done with spirit - the flip is way rock ala Warren Zevon. (TY)
(I Wanna Records/P.O. Box 166 Wright Bros. Station, Dayton, OH 45409)

HUNGER ARTIST - "Welcome to Me" cassette

Yeah! Straightforward punk tuneage with great lyrics that show a good perspective on human relations. Hell, these guys are "harder" than most other acts who claim to be "hardcore". Thumbs up! (WG)
(P.O. Box 28023 River Station, Rochester, NY 14627)

IGNITION - "Anger Means/Proven Hollow"

Better production and a little control and seasoning give more definition to this release than their debut. Fans of mid-tempo, smoldering HC will enjoy this alot. In the vein of EMBRACE. (TY)
(Dischord/26 1/2 c/o Sammich, P.O. Box 32292, Washington, DC 20007)

INFANTS OF SIN - "Live" cassette

Pretty grunged out noise from this young act, who crank it out sloppy, loud, and aggressive. A pretty good start. (WG)
($2 to 1358 Raymond Rd., Columbus, OH 43220)

INFEST - "Until Vinyl" cassette

Extremely aggro thrash with slight metallic tinges. The guitars are fuzzed out, the lyrics are mainly social, the emphasis seems to be on the overwhelming power, which is a little squelched by the noisy production. (WG)
($3 to Infest, 27118 Vista Encantada Dr., Valencia, CA 91355)

ISOCRACY - "El Sob #1" cassette

An audiovisual introduction to El Sobrante and "Sobcore"; an hour's worth of catchy spastic punk tunes with suprisingly serious lyrics, plus plenty of zaniness and personality. Includes a lyric booklet and miscellaneous objects from El Sobrante. You've heard the name, you've seen the pictures, now get the tape--all for the very low price of... (WG)
($2 to Isocracy, P.O. Box 784, El Sobrante, CA 94803)

JUNK MONKEYS - "Firehouse" LP

Rock and roll with a hard edge, pounding beat, sometimes self-indulgent breaks, and too-full production that takes the grit out. They don't wear make-up, but their 70's rock roots are showing in any case. (TY)
(Happy Face, PO Box 2660, Dearborn, MI 48123)

JUSTICE LEAGUE - "Reach Out" mini LP

With the exception of one song, this record is comprised of 5 slow/medium tempo melodies and, when mixed with the sappy vocals, it becomes obvious that power was compromised for a very clean mainstream sound. It seems the riffs and emotions were made secondary to production. I can't help but compare this band to a tame, underground version of the SMITHS. I would "reach out", but there is simply nothing for my ears to hold on to. (MS)
(Positive Force/Dutch East India)

KINGFACE - EP

Because of its producer, roommate and all around good guy Ian MacKaye, I expected a later period Dischord "sound" like DAG NASTY or RITES OF SPRING. But I was really suprised to hear a very modern blend of rock and blues and some real classy harmonica playing. Not thrash but it rocks like a mofo. (DOG)
(Kingface Records, 2706 North 4th Street, Arlington VA 22201)

KWIKWAY - "Kwiki" cassette

More fun from this bunch of East Bay bozos. Chunky garage tunes about stinky feet and their punk rock lifestyle. Funny stuff. (WG)
(Golden Star Studios, P.O. Box 5275, Berkeley, CA 94705)

LIQUID GENERATION - "Hair Today, Gone Tomorrow" cassette

Great grunge, Batman! This 16 song tape features raving neo-60's punk at its fuzzed-out best. Varied but good to great overall production, also check out their only single, "I Love You", availabe from... (RG)
($4.50 to Bug Bear Recs & Tapes, 505 1st Ave N. #111, Seattle, WA 98109)

LYRES - "Live" LP

A collection of live radio broadcasts, featuring this organ-dominated garage/frat party neo-60's band. Out of Boston and having roots in the early punk band DMZ, these guys do lots of covers as well as a few tasty originals. Basic rock n' roll. (TY)
(Crypt, P.O. Box 9151, Morristown, NJ 07960)

M.I.S. - "Donations for Broken Glass" cassette

Screaming thrash with shitloads of energy. With all their hyperness, things go a bit sloppy, but this blazes fairly well. (WG)
($2 to M.I.S., 470 23rd Ave., Longview, WA 98632)

MAJORITY OF ONE - "Now in the Past" cassette

Tuneful punk and thrash with personal words. A little cleaner and more melodic than their last tape, but their drive remains. Good enjoyable stuff. (WG)
($3 to 4316 Woodbriar, Toledo, OH 43623)

MALICIOUS GRIND - cassette

A new metallic HC trio with a BULIMIA BANQUETeer on bass. Vicious, powerful musicianship and mostly personal words add up to a darn hot tape. (WG)
($4 or tape and SASE to 320 Maryland #1, El Segundo, CA 90245)

McRAD - "Absence of Sanity" LP

Sort of a whiter BAD BRAINS (newer material), utilizing rock, metal and reggae influences. Most songs are slow-to-medium paced, with only one straightfoward thrasher. This is somehow a skate band, whatever that means. (TY)
(Beware c/o Deluxe, P.O. Box 883311, San Francisco, CA 94188)

MEAN GUYS FROM HELL - "We're Straightedge & You Suck" cassette

With a name and title like this, I thought this would be humorcore, but this is garagey punk and thrash with serious words covering apathy, ignorance, and exploitation. Pretty good. (WG)
($2 to Mark Johnson, #120 McDowell Mall, American University, Washington DC 20016-8106)

MEDIA FREAK - "Always Foreward, Never Straight" cassette

Pretty scorching forceful HC with metallic tinges. Can't comment on lyrics, but a couple titles ("My Bitch", "Cops are Gay") seem a little odd. Hmm... (WG)
($4 to 639 Floral Ave., Elizabeth, NJ 07208)

MERCYLAND - "Black on Black on Blacl/Ciderhead"

Very infectious pop punk, especially the A-side which is a raver. Memorable. (TY)
(P.O. Box 1144, Atlanta, GA 30603)

MISFITS - "4 Hits from Hell" EP

Four alternate versions of previously released songs, rumored to be alternates off the "Best of" compact disc. Excellent sound quality, cool multi-colored vinyl, and limited of course, start hunting. (RG)
(Scatterbrainchild Records, no address)

MISFITS - "Fiends Forever" EP

Six fast live songs from their later period, the standouts being "Last Caress" and "All Hell Breaks Loose". Good sound quality, nice package which includes a cool poster, make this a nice collector's piece. (RG)
(no address)

MOANERS - "Out to Kill" cassette

Varied sound quality and musical style, blues influenced folk rock to trashy punk. No less than 35 songs, not for the musically narrow minded. (RG)
($3 to Jerry Lehane III, P. O. Box 0614, Newark, DE 19715)

MONGOLS - "Sleepwalk" 12"

CRAMPS meet NOMADS meets VENTURES. (TY)
(Primitive Records, 4262 St. Hubert, Montreal PQ, H2J 2W7, CANADA)

MOTOROLA CLOUDBURST - EP

Excellent 3 song self-produced (and undistributed) EP. Two songs are hot melodic/full sound thrash, and one is a tape loop job that holds interest. Mysterious. (TY)
($4 to Tim Adams, 306 Zahm Hall, Notre Dame, IN 46556)

MOURNING SICKNESS - "Say Your Prayers" cassette

This band has most of their shit together: a hot display of garagey HC and punk with metallic guitar bits. Lyrics are in the personal/social view. Good effort. (WG)
($5 to Rob Mullin, 571 Montrose St., Winnipeg, Manitoba, R3M 3M3, CANADA)

MY SIN - "They rode me out of town on a rail" cassette

A barrage of programmed synthesizer hardcore post punk intensity, 7 songs that pack quite an interesting punch. Not for the musically timid or narrow minded.
(Endless Records, 652 Mateo, Los Angeles, CA 90021)

NAKED RAYGUN - "Vanilla Blue/Slim"

A powerful but very pop sound on Side A, one that should prove palatable to both punk and commercial audiences. The flip is a novelty number, a countryish tune with vocals that sound like Slim Pickens on STP. (TY)
(Sandpounder Records, P.O. Box 148593, Chicago, IL 60614)

N.IDS - "Music To Detassle Corn By" cassette

Chunky garage punk with that charming raw quality. Lyrics run the gamut from personal stuff to silly sarcasm. Purdy good. (WG)
(Paul Sullivan, 516 S. Fess, Bloomington, IN 47401)

NORTHERN VULTURES - "Live" cassette

Musically, this is hot Oi-ish punk with loads of power. Lyrically, they appear confused. They seem to have a leftist/anarchist viewpoint, but also a sexist and homophobic attitude. No one rules? Duh. (WG)
($6 to Mario Ethier, P.O. Box 472, Station M (224715), Montreal, Quebec H1V 3M5, CANADA)

OPHELIAS - "The Night of Halloween" 12"

These S.F. homeboys are a kin to the CAMPER school by using acoustic instruments and a soft approach. Each of these three songs is different. The title track is an eerie, partially acousitc, witch thing. Then there's a beer barrel polka song, and a psychedelic T-REX imitation. Almost interesting. (RS)
(Rough Trade, 326 6th St., San Francisco, CA 94103)

OUTCASTS - "Music to Eat By" cassette

Very fast, tuneless ultra thrash like the first DRI LP. The slow parts are catchy, the thrash stuff is pointless. Sure, it's really fast, but so is a blender. (WG)
($3 to Toddzilla, 3600 Birchwood Dr., Hazel Crest, IL 60429)

P.O.W. - "Live & Studio" cassette

Yeah! Imagine early 7 Seconds with a slight metallic tinge, add some well-thought out positive & political words, and you got these guys: one fucking hot band!! (WG)
($3 to PO Box 453, Del Mar, CA 92014)

PAILHEAD - "I Will Refuse/No Bunny"

Unmistakeably Ian MacKaye on vocals, teaming up with a member of industrial/dance band MINISTRY. Both tunes combine elements of each person's forté, and it works. Post-EGG HUNT industrifunk punk. Lyrics seem interesting, but no sheet to clarify. (TY)
(Wax Trax Records, 2445 N. Lincoln Ave, Chicago, IL 60614)

PETTING ZOO - cassette

Jangling pop-punk, which is a little on the "smooth" side - acoustic gutiars, etc. Not bad, but could use a bit more grit and grind. (WG)
($3 to 4 Lumahai St, Honolulu, HI 96825)

PLAGUE - "Na Raka" LP

Lame "death rock" lyrics, but the music and female vocals work well on most of side one. On the flip it's pretty SIOUXIE-ish, but on the A-side there's plenty of punk power that cuts through the crap. (TY)
(Immortum Records, P.O. Box 7070, Grand Central Station, New York, NY 10163)

PLAGUE - "Just Say No" EP

Not to be confused with the NY band of recent vinyl, this band's 7" comes in a 10" sleeve. And now....wow! This is a hot shit rager, sort of along the lines of CAPITOL PUNISHMENT. Highly recommended! (TY)
(Bob Sablack, 577 Crescent Dr, Willowick, OH 44094)

PUBLIC HUMILIATION - "Dead at Budokan" EP

Retardo punk rock from SoCal. In the tradition of ROACH MOTEL, ANGRY SAMOANS, MENTALLY ILL and others with an "I don't give a fuck" freewheeling attitude. Their second EP, no progress, and that's good. (TY)
(Fartblossom Enterprizes, P.O. Box 818, Pomona, CA 91769)

R.K.L. - "Rock n Roll Nightmare" LP

Inside this very elaborate package (full color jacket and comic book) comes a very hot album. Cross BLACK FLAG with VICTIMS FAMILY and toss in some BEEFEATER for spice and you have an idea of what this is like. Very strong. (TY)
(Alchemy Records, #428 P.O. Box 597004, San Francisco, CA 94159)

RAWTONES - "Are U Raw" 12"

This record comes with a free condom to promote "safe listening," and the material on this EP is fairly infectious, with some hard, up-front guitar work. The style, however, is distinctly '79 flailin', rockin' new wave -- the lead vocalist even has an English accent. Fairly good, I guess, but it definitely grows on you. (SS)
(Raw Records, 28 No. Broadway, Nyack, NY 10960)

REASON TO BELIEVE - cassette

Singalong thrash not unlike early 7 SECONDS. Good personal lyrics and lots of raw energy. A band to watch for. (WG)
($3 to Jon Bunck, 1672 Oakhorne Dr, Harbor City, CA 90710)

SISTER RAY - "Survivors" EP

I'm usually a sucker for a midwestern group that blends 60's psych with hard garage rock but here they lean a little too heavy on the 60's stuff. A bit too much CHOCOLATE WATCHBAND and BUFFALO SPRINGFIELD for my tastes. (DOG)
(SAD Records, P.O. Box K, New Middleton, OH 44442)

69 TRIBE - "Bikers/Summer Years"

Jesus...who are these guys? B-side sounds awful, like a bad BLUE OYSTER CULT pop song. But "Bikers", sheesh... in-your-face hard crunch fuzz, almost like having IGGY POP's grandson doing STEPPENWOLF covers in the garage. Ow! (DOG)
(Feralette Records, 2012 West End Ave, Nashville TN 37203)

SNAKEPIT - "From Vegas to Memphis" cassette

Raw, jangly pop punk with fun garagey sound and spirit. Catchy tunes, for sure. (WG)
(Dunghill, PO Box 3766, Eugene, OR 97403)

SORE THROAT - "Aural Butchery" cassette

27 "songs" here (most under 10 seconds) of utterly tuneless hyperfast chaotic thrash. Good novelty, little substance; NAPALM DEATH fans take note. All profits go to ALF Bust Fund of Toronto. (WG)
($3 to Insanity Tapes, c/o Derek, 5155 Idlewood Cr., Burlington, Ontario L7L 3Y5, CANADA)

SOUNDGARDEN - "Screaming Life" EP

First heard from on the Seattle sludge-rock compilation "Deep Six". This is a sound that's growing in popularity every day--a big, full ROCK sound. Not slick enough to warrant major label attention but powerful enough to grab punkers. See also JANE'S ADDICTION, GREEN RIVER and SKINYARD. (DOG)
(Sub-Pop Records, PO Box 20645, Seattle WA 98102)

SUB-SOCIETY - cassette

20 grungy guitar fuzz thrashers here sound quality lags but if early AOD, 7 SECONDS, ILL REPUTE tickle your fancy this might too. (RG)
($2 to Dump Records & Tapes, 3657 Mt. Acomita Ave., San Diego, CA 92111)

SWAMPFOX - cassette

Two punky tunes with experimental tinges and a real smooth instrumental. Pretty good lyrics and an interesting sound. (WG)
(P.O. Box 4024, Bayonne, NJ 07002)

SWINDLED - "Who Wants Guns/Hymn #84"

The record is dated 1982, but it was just sent to us as a new release. Hmmm. Anyway, catchy basic pop punk, rapid-paced and fun. Sounds like '82. Hmmm. (TY)
(Bullseye Records, 822 Roselawn Ave. #607, Toronto, Ontario M5B 1B4, CANADA)

SYNAESTHESIA - cassette

Quite a variety of sounds here, from classical keyboard to punk noises, all with sung female vocals. Very diverse, I enjoyed some of this, but not all. (WG)
(Johnny Belluzzi, 1409 W. Indian School Rd, Phoenix, AZ 85013)

TVBC - "Ex Cathedra" LP

Great, mature guitar band in the tradition of TELEVISION and SLOVENLY. Lots of somber, tense wel-developed music here. (DOG)
(Treehouse Records, Box 80037, Minneapolis, MN 55408)

TED - "Crypt of Ted" cassette

Pretty intense punk and thrash with varied lyrical topics ranging from "Blood Feast" to personal subjects. Good tunes, but the words seem pointless. (WG)
($4 to Road to Ruin, 983 West Court, Neroosa, WI 54457)

THROWN-UPS - "Smiling Panties" EP

Spew number two for these...uh, Seattle "sound-sculptures". Actually this is some of the ugliest, noisiest, hairiest all-out garage WONK ever to see daylight. Three songs but it might as well just be one. Along with the HELLCOWS and the U-MEN, these guys are making the great Northwest a pretty scary place. 600 pressed. (DOG)
(Amphetamine Reptile Records, 3410 76th Pl SE, Mercer Island, WA 98040)

TOTEM POLE - "Wear Your Guts?" cassette

Pretty cool melodic punk with a neat, rich guitar sound. Original tunes with unique twists & turns gets a thumbs up from me. (WG)
(T.P., NE 925 Monroe Apt. E., Pullman, WA 99163)

V/A - "A Step Into a Thousand Years of Darkness" cassette

A pretty darn good comp of acts like CIVILISED SOCIETY?, A.D.S., DEAD SILENCE and more, giving their views on war, animal and human rights. Booklet enclosed, nice job. (WG)
($4 to Dreams of Tomorrow, P.O. Box 91884, Long Beach, CA 90802)

V/A - "At Dianne's Place" LP

Kind of an after-thought tribute to a swell pool hall in Santa Cruz that experimented with live music for a while and because of the location it's leaning heavily towards SC bands like the WRESTLING WORMS, RAINING HOUSE and the BARNACLE CHOIR as well as related bands like CAMPER VAN BEETHOVEN, SPOT 1019, TEN FOOT FACES and the HOLY SISTERS of the GAGA DADA. Also some neats tracks with the CATHEADS, VOMIT LAUNCH and the DONNER PARTY. (DOG)
(Penultimate Records, PO Box 7132, Santa Cruz, CA 95061)

V/A - "Car Crash Music" cassete

A new one from BCT with CHALLENGER CREW, FEAR ITSELF, YOUTHQUAKE, SUBTERRANEAN KIDS, & other quality acts. A great tape and it helps this dedicated bunch to get out of debt. Buy now. (WG)
($4 to BCT, P.O. Box 16205, San Diego, CA 92116)

V/A - "Dagger Killer Comp Vol. 1" cassette

A pretty good buffet of tuneage here from experimental punk to schorching thrash. Standout acts include PSYCHO, BOURGEOIS DISEASE, & CANCEROUS GROWTH. Worth investigating. (WG)
($4 to Dagger Tapes, PO Box 18152, E. Hartford, CT 06118)

VARIOUS - "Desperate Rock and Roll Volumes 1-4"

Can't help it--this stuff just slays me. Wild, obscure white trash rock and rockabilly tracks from the 50's and early 60's. Although they all sound fairly similar the first volume has plenty of "outer space" songs that should please fans of the LEGENDARY STARDUST COWBOY. Yowsa. (DOG)
(Flame Records)

V/A - "Discpan Hands" LP

A Philly comp featuring a variety of mostly mid-tempo punk and some thrash. Standouts include DEADSPOT, PAGAN BABIES, TONS OF NUNS, BLUE, SHE MALES, ANTHROPHOBIA, HOMO PICNIC, MCRAD, DAS YAHOOS, and more. (TY)
(Rave Records, P.O. Box 40075, Phila., PA 19106)

V/A - "Disorderly Music" cassette

An hour's worth of East Coast HC & metalcore. Bands featured are PRONG, CHRONIC FEAR, PSYCHO, LETHAL AGGRESSION, and many more. Consistently hot powercore stuff, not for the timid. (WG)
($3 to Disorder, P.O. Box 28536, Philadelphia, PA 19149)

V/A- "$4 Worth of Sperm" cassette

Sorry, no sperm here, but there is an okay comp with the WALLMEN, A.P.P.L.E., PSYCHIC VIOLENTS, and others. Moderately enjoyable, and a great title. (WG)
($4 c/o Sarri Sbook Marketing, 125 E. 23rd St., New York, NY 10010)

V/A - "Flipside Vinyl Fanzine #3" LP

Big names are on this effort (7 SECONDS, ADOLESCENTS, CIRCLE JERKS, THE BRIGADE, M.I.A., S.N.F.U., DOGGY STYLE, TESCO VEE & WHITE FLAG, C.O.C.) as well as medium names (LITTLE GENTLEMEN, VATICAN COMMANDOS, MAD PARADE, SLAPSHOT, 76% UNCERTAIN, LEMONHEADS, SHONEN KNIFE) and the newer names (BULIMIA BANQUET, PROBLEM CHILDREN, COPULATION). Tunes are both live and studio, of varying sound quality. Interesting notes: what does it mean when THE BRIGADE rocks more than 7 SECONDS? (TY)
(Flipside, P.O. Box 363, Whittier, CA 90608)

V/A - "Groovy Segway" cassette

A damn ferocious comp featuring IMPULSE MANSLAUGHTER, SHATTERED SILENCE, THE UPRISE, and other fierce acts. Lotsa scorching thrash within. (WG)
(Dave Wilentz, 4008 East West Hwy., Chevy Chase, MD 20815)

V/A - "Pass the Elixer" cassette

A pretty good comp here with DISORDER, QUOD MASSACRE, BARN AV REGNBUEN, FOLLOW FASHION MONKEYS, and more. Lotsa cool tuneage from around the globe. Booklet included. (WG)
($2.50 N. America, $3.50 overseas to Elixer Tapes, c/o Jimm Groff, 847 N. Maple St., Ephrata, PA 17522)

V/A - "Positive Effort" cassette

A pretty hot east coast comp featuring CHEMICAL WASTE, AWARE, CRUCIAL YOUTH and other quality acts, blasting out punk tuneage. Booklet enclosed. (WG)
($4 N. America, $5 World to Jeff Smith, Box 257 Noyes Rd., Vestial, NY 13850)

V/A - "Raise a Fin? No Way!" cassette

An above average world comp featuring QUOD MASSACRE, DISARM, THE WRETCHED, and more. Lots of scorching thrash and all profits go to various humanitarian groups. Booklet included. (WG)
($3 to Rick Hurteau III, 6327 Revere St., Philly, PA 19149)

V/A - "This Comp Sucks #2" cassette

Jersey kooks will go nuts over these 13 Garden State acts, featuring CRUCIAL YOUTH, CHRONIC FEAR, and more. Righteous punk tuneage from these loonies. (WG)
($3 to 1601 Scenic Dr., West Trenton, NJ 08628)

VISION - EP

Catchy hardcore with a definite admiration for the DC sound. Buildups, tempo changes, breaks and heartfelt, seemingly sincerely lyrics for all the "positive", "unity" and Emo aware. Pretty refreshing in an attitude sense. (RS)
(New Scene Records c/o Dave Franklin, 701 Meadow Rd., Bridgewater, NJ 08807)

VOICE OF DOOM - "Faith is Torn" EP

Pretty lackluster stuff here: fast punk with singalong choruses and not too much distinction. Slightly MISFITS-ish, but not as catchy. Average. (WG)
($2 to Creepy Crawl Records, P.O. Box 1038, Hackensack, NJ 07602)

WEEDS - cassette

Fun, upbeat punk with a '50's rock'n'roll feel to it. Lyrics are personally oriented. Hot rockin' stuff. (WG)
(2006 Alguno Rd., Austin, TX 78757)

WHITE FLAG - "Wild Kingdom" LP

A lot more pop than in the past (at times even power pop), this release puts the accent on harmony and melody. Sounds like the BEATLES meet early punk with some thrashy energy. Lots of short, goofing around tracks, as well as their usual good production sound. Guess this signals the end of this label as an indie. (TY)
(Positive Force/Dutch East)

WIND OF CHANGE - cassette

Pretty good mid-tempo punk with positive, optimistic words. A little similar to early DAG NASTY, but not as catchy. Worth a listen. (WG)
(935 W. Olla, Mesa, AZ 85202)

WIG TORTURE - cassette

Pretty hot straightforward punk from this Bay Area act that no one hears about much. Includes some neat covers & 9 originals. Fun stuff. (WG)
($2 to Wig Torture, 1303 Notre Dame Ave., Belmont, CA 94002)

International/ International/ International/ International/ International/ International/ International/

ABOLISH AUTHORITY/GENERALI - split cassette

ABOLISH AUTHORITY has a powerful sound comparable to a metal-influenced early DISCHARGE, and GENERALI continues the mania, but not as metal. Live and studio, strong material. (WG)
($4 to Stojic Marin, Gruska 16, 41000 Zagreb, YUGLSLAVIA)

ADVERTS - "Peel Sessions" 12"

One of the UK's '77 crew turn up with 5 tunes here, and while not as trashy as the originals (very clean production here), they're still fun. "Gary Gilmore's Eyes" is still a classic. (TY)
(Strange Fruit Records, UK)

ANGELIC UPSTARTS - "Blood on the Terraces" LP

New material from these aging upstarts, and pretty decent stuff at that. As with most of their previous material, the tunes are slow-to-mid tempo with the accent on lyrics and understated oi-type songs. The interesting tune here is "I Don't Wanna Fight the Soviet", showing quite a bit of insight from a so-called "working class" outfit. (TY)
(Link Records, P.O. Box 164, London SE 13 5QN, ENGLAND)

AUS WEIS - "Pas Demain/Un Monde Nouveau"

A dark pop single with semi-industrial overtones. The A-side is upbeat and more poppish, yet still has keyboard gloom. The flip is the real moody one, not as fun as the other side. (RS)
(Poupee Pat, 34 Rue Pierre Larouse, 94120 Fontenay S., Bois, FRANCE)

BLACK OVER RED - "Decide for Yourself" cassette

Straightforward slow to midtempo punk with on-target political lyrics. Musically, this is nothing amazing, but the sentiments are appreciated. (WG)
(B.O.R., P O Box DAM 234, Camden High St., London, NWI, ENGLAND)

CAES VADIOS - EP

The first punk-related vinyl I know of out of Portugal, this has more of a rockabily influence and is fairly light in power. Three tunes, no real rockers. (TY)
(Luis Varela, Rua de Liberdade N° 9, Seixal 2840, PORTUGAL)

CHALLENGER CREW - "Start in den Tod" EP

Here, C.C. offers 6 powerful songs, most not really up to the standard of those on their split LP. Still, their crunching thrash is full of force, on clear vinyl. (WG)
(Anti-Schelski Records c/o Peter Hoeren, Kaiserfeld 48, 4200 Oberhausen 1, W. GERMANY)

COFFIN NAILS - "Eib Bier Bitte" LP

This is a laugher--a leatherclad, mohawked-flattopped, girl-crazed, bloodsucking punkabilly band. Well, I take back the laughing part. It's buy now, cry later. (TY)
(Nervous Records, ENGLAND)

CRISE TOTAL - "Live" cassette

Some grungey thrash from this Portuguese act. 18 live tunes with pretty good sound, rebellious lyrics, and loads of spirit. Cool stuff. (WG)
($3 to Empty Records, Am Elfengrund 71, 6100 Da-Eberstadt, W. GERMANY)

CRUCIFIX - cassette

Mediocre punk of all speeds. A couple catchy choruses here and there, but not much to set it apart from the rest. Not to be confused with the U.S. CRUCIFIX. (WG)
($3 to Profit Blaskan/M.F.D., c/o Sörling , Fjällbon. 2, 71200 Hällefors, SWEDEN)

DARK AGE - "Kali-Yuga" EP

This four song EP sung half in German and half in English leaves me wanting a translation and the two English ones:" Remember Soweto", and "Man vs Nature" have simple but admirable lyrics. There's one midtemp punk song, one slower ballad and a couple catchy, crunchy songs with gnarly vocals and a stab at originality. Pretty good. (RS)
(Sihlaurain 6, 8134 Adiswil, SWITZERLAND)

DAVY JONES' LOCKER - cassette

Four tunes here, 3 thrashers & 1 '77-ish song. The speedy ones are moderately catchy, as is the slower tune. Pretty good. (WG)
($3.50 to Lars Hakala, Kanavakatu 3, 55100 Imatra, FINLAND)

DEFAULT - "Faith or Fraud" cassette

Now that 7 SECONDS has gone on to "other things", these guys may be able to take their place, judging by their solid thrash energy with singalong choruses and words stressing equality and social change. Really good--now watch for vinyl. P.S. Some profits go to No More Censorship Defense Fund. (WG)
($3 to Definite Choice, c/o Loyd, 45 Nottingham Rd., New Gasford, Nottingham, NG7 7AD, ENGLAND)

FENELLA FIELDING - "Carry On Screaming" cassette

Midtempo punk without too much to set it apart from the pack, save their sing-a-long choruses. "Bell and Dagger" is the standout. (WG)
(Chris, 6 Hertford Pl., Newport, Gwent. NP9 7SN, SO. WALES)

GODFATHERS - "Birth School Work Death/STB"

Their first major label release shows their usual pop flair and basic beat, though both tunes are more blues-based than previous releases. Catchy, but I wish they cut loose a bit more with that ever-cool guitar. (TY)
(Epic, UK)

GRUMPFURTS - "Machosau" EP

A very '77 sounding 4-song release--classic punk, reggae punk, noise punk, etc. Nothing spectacular, but it's definitely enjoyable, especially "1 August". (TY)
(Luci/Domi Schumacher, Speerstr 8, 8942 Oberrieden, W GERMANY)

IDIOTS - "Cries of the Insane" LP

Their 4th vinyl outing, this German hardcore band employs a big sound that utilizes both metal and non-metallic influences. Hammering. (TY)
(We Bite Records, Saarstr 18, Tübingen 6, WEST GERMANY)

LEATHER NUN - "Steel Construction" LP

Very pop and dance oriented, definitely geared towards the upscale post-punk crowd. Their early material had an urgency to it, whether punk or semi-industrial, but this is just sad. (TY)
(Wire Records, UK)

LIME SPIDERS - "Just One Solution/Drip Out"

Ok, what's the deal? Lotsa rave about this band, but this sounds pretty so-so to me. A-side sounds like a Ringo song, and the flip is heavier on guitar but pretty average upbeat pop. (TY)
(Virgin, AUSTRALIA)

MANIACS - 12"

These cats can't decide if they're 60's popstars or country boppers. They do both genres (2 tunes of each), though neither break any new ground. OK. (TY)
(Phantasmagoria, Jamming, P.O. Box 948, CH 4600 Oten, SWITZERLAND)

NAZGOL - "Good Demons" mini LP

Driving mid-tempo punk dominated by very raw guitar and intense male and female shouters. It's faster than FLIPPER, but has the same level of grunge and abrasiveness. One side's studio, and the live side seems faster-paced. Both sound good. (TY)
(Out of Order, P.O. Box 7414, Wellington South, NEW ZEALAND)

NEBEN WIRKUNG - EP

A 3-song release, all of which rage pretty good. Hard-driving thrash with tuneage, no let-up, pounding drums and lots of power. A good one. (TY)
(Stefan Kanitz, Vetternkamp 20, 2800 Bremen 70, W GERMANY)

NIPS/NIPPLE ERECTORS - "Bops, Babes, Booze and Bovver" 12"

This latest '77 re-release showcases Shane MacGowan's (way pre-POGUES) early punk and punkabilly sound. Contains the NIPPLE ERECTORS first 45 and 2 excellent unreleased tracks, as well as the later NIPS' two singles. Basic and fun. (TY)
(Big Beat, ENGLAND)

OLYMPIC SIDEBURNS - "I've Been Away" 12"

Two of the 4 tunes are too far on the pop ballad side for me, but the cover of LOVE's "7+7 Is" is decent (a bit too clean), as is the atmospheric but rockin' "13th Floor". From Australia. (TY)
(New Rose, FRANCE)

PERSHING BOYS - cassette

Some moderately powerful punk and thrash, nothing too out of the ordinary. Comes with a mini-lyric book. Words in German. (WG)
(Pascal Fraiss, Niederburggasse 2, 7750 Konstanz, W. GERMANY)

PISSED SPITZELS - cassette

A German two man band (drums, guitar, mouth) bashing out some fun, garagy, singalong punk rock. Sounds like some rad drinkin' tunes to me. (WG)
($2.50 to Andreas Hohn, An Der Kuntranke 7, 3057 Neustadt 1, W. GERMANY)

PYHÄKOULU - "Sankari" EP

Thrash, punk and post-punk all rolled up in one band. Gruff female vocals are the unifying factor, as well as good production. Their 3rd release. (TY)
(Saku, Ruutikellarintie 1A4, 13210 HML, FINLAND)

R.I.P. - "No Te Muevas!" LP

Out of the Basque region comes this hot release. R.I.P. produce melodic thrash and punk with lots of catchiness, and, as might be expected from a band out of this controversial area, highly political lyrics. Comes with a huge foldout insert, translated lyrics, and lots of good music. Get this! (TY)
(Richard, Aptd 217, 20800 Zarauz, Guipuzcoa, SPAIN)

RAYMEN - "From the Trashcan to the Ballroom" double LP

A pretty energetic release that ranges from CRAMPS-type trash to punkabilly to Robert Gordon/Jack Scott deep-throated ballads to classic punk. All songs are crazed in some way, be it by voice or instrument distortion, speed-crazed pacing, or just enthusiastic x 10 playing. Boss. (TY)
(Rebel Records, Postfach 5665, 5b, D-3000 Hannover 1, W GERMANY)

SS20 - "Just For Fans" cassette

Fairly enjoyable melodic pop-punk from these French loonies. Contains live & studio materials, a little stale in points, but pretty good otherwise. (WG)
(Onkra Tapes, 2 Rue du Piccarut, 31500 Toulouse, FRANCE)

SCAB - "Rat Race" cassette

An OK tape by this band who mix a few different styles (post-punk, rap, thrash, etc). The tunes aren't bad, the energy is there, but they need more personality. (WG)
($4 to Intelnet Tapes c/o Martin Pick, Nützenberger Str 143, 5606 Wuppertal 1, W. GERMANY)

SEARCH & DESTROY - "Watchdogs/Problem Child"

Slow-to-medium paced basic '77 garage, one side studio and the other live. Nothing electrifying, but a simple, catchy debut. Good lyrics. (TY)
(F.O.A.D., c/o Deko, 31 Grove Park, Rathmines D. G, IRELAND)

SEPPO GOES TO HOLOCAUST - cassette

Gruff sing-a-long vocals backed up with well produced melodic rocking hardcore, similar to early INSTIGATORS, NO ALLEGIANCE, etc. 13 songs, 2 being live, as for lyrics... if you speak Norwegian you're in there! This month's value special! (RG)
($2 to Erik Ingebrigtsen, Welhavensgt 14C, 0350 Oslo 3, NORWAY)

SKULLHEAD - "White Warrior" LP

The system robs us all of identity and power, and encourages us to fight amongst ourselves to maintain their grip. So, it's always lovely to see working class people (oi, mate) take out their frustrations on people who are even more fucked over and vulnerable. What can you say about a singer who has his favorite footware tattooed on his cheek? (TY)
(United Records, ENGLAND)

SLUB - cassette

Wonga. Six song cassette from Melbourne by a young...uh..noise group. This is the sound, along with groups like THUG, LUBRICATED GOAT and the god-like FEEDTIME, that will deliver the goods on a new Australian (or anywhere for that matter) music. Using the BUTTHOLE SURFERS/SONIC YOUTH sludge as a starting point this group slowly trudges into their own voice with a great sense of doom and humor. Shit--just get the goddamn thing as soon as possible. (DOG)
($5.00 to Vikki Riley, 70 Barklay Street, North Fitzroy 3068, Victoria, AUSTRALIA)

SO MUCH HATE - "How We Feel" LP

A bone-crushing hybrid of metal, thrash, and the BLACK FLAG sound. Lyrically, they dwell on the horrors of modern day living. Totally mindblowing material. (WG)
(X-Port Plater, Mandalsgt. 1, 0190 Oslo 1, NORWAY)

SPACEMEN 3 - "Sound of Confusion" mini-LP

A 7 song guitar/beat record. Slow tunes, lots of raw guitar, straight beat, psych feel, but not enough rage in the vocals (a touch of SUICIDE would've appealed) or feedback noise in the guitar. Otherwise, decent. (TY)
(Glass Records, U.K.)

SUBTERRANEAN KIDS - "Ojos de la Victima" LP

This came out earlier this year, but we just now got wind of it. And I'm glad we did--this is raging U.S.-type non-metallic thrashcore, dudes, and while not the tighest or best produced record in the genre, it's a totally enjoyable slab. Sparks of distictiveness should develop with the next record. (TY)
(P.O. Box 23.175, Barcelona 08080, SPAIN)

TRIBE OF BENN - "Filthy Clean/Cattle Market"

The mid-tempo punk style here is assisted by a good feeling for melody in their powerchord structures, and the two songs on this 45 are undeniably good at what they do. The vocals are gravelly, with lyrics that seem to have a certain humor to them. Very good release. (SS)
(Drastic Plastic Records, UK)

TRILOBITES - "Night of the Many Deaths"/"Living By a Different Yardstick"

The second release by these guys before their debut album once again has a tough, hard-edge rock sound that recalls bands like the CELIBATE RIFLES, RADIO BIRDMEN and early SAINTS. Nothing too earth-shattering, just heavy sounding guitars melded with layered melodies. (DOG)
(Big Time Records, AUSTRALIA)

V/A - "Bettgeräusche" cassette

A comp of up-and-coming German bands like ALPTRAUM GMBH, BLUTSTURZ, MONEYPULIERTE, JUGEND, etc. Most are on the raw, loose punk side of things. Comes with booklet. (WG)
($4 to Intelnet Tapes c/o Martin Pick, Nützenberger Str 143, 5606 Wuppertal 1, W. GERMANY)

V/A - "Cudeza Ne Bo" cassette

A pretty hot comp of Yugoslav acts who play it mostly hard and fast. Standouts are 2227 and GENEV DELRET. Worth looking into. (WG)
($5 to Skuc-Forum, Kersnikova 4, 61000 Ljubljana, YUGOSLAVIA)

V/A - "Dog Farts" cassette

A pretty good selection of English acts, from CHELSEA to CONFLICT to THE STUPIDS. Sound quality varies, but the tuneage & production is good. (WG)
($5 to Destroy Tapes, 6 Westbourne Rd., Islington, London N7 8AV, ENGLAND)

V/A - "Guru Weirdbrain..." LP

I wish there was more info on the bands included on this Irish comp, 'cause they're largely excellent. Lots of pop punk, garage, psycho surf, etc. Fans of UNDERTONES, CRAMPS, REVILLOS, etc. will enjoy the CANNIBALS, PARALISED PURPLE RAYS, PARANIOD VISIONS, GOREHOUNDS, BARRACUDAS, etc. Rocks. (TY)
(Hot Wire Records, IRELAND)

V/A - "How Will You Know What This Record Sounds Like If You Don't Listen to It" LP

A benefit LP for a youth center in Germany, featuring German and Italian bands such as SPERMBIRDS, DUNKLE TAGE, SKEEZICKS, DIOXINS, JUMP FOR JOY, DISPERAZIONE, RESISTANCE and more. Green vinyl. (TY)
(No Nährwerte Records, Kupfernagel 6, 6708 Neuhofen, W GERMANY)

V/A - "International Music Riot...Agsinst This Fucking Apartheid" cassette

An above-average comp featuring acts from around the globe such as POWERAGE, SCREECHING WEASEL, POLITICAL ASYLUM and more. Quite nice. (WG)
($4 to Acid Sound Distribution c/o Raas Dominique, 11 Rue de Fleures, 76600 Le Havre, FRANCE)

V/A - "Jedino Bubasvabe Prezivil Javaju Cernobil" cassette

Some pretty enjoyable sounds from Yugoslavia, ranging from '77ish tunes to all-out thrash. Includes QUOD MASSACRE, SOLUNSKI FRONT, and many, many more. (WG)
($5 to G. Obradovic, Strahinica Bana 43, 11106 Beograd, YUGOSLAVIA)

V/A - "Pass the Merrydown" cassette

A relatively solid comp featuring UK SUBS, GBH, and smaller acts like IRSTAS and BAD DRESS SENSE. Not bad, but did you have to include "Big Women"? (WG)
($5 to Destroy Tapes, c/o Dave Fergusson, 6 Westbourne Rd., Islington, London N7 8AU, ENGLAND)

V/A - "Roll N' Rock Je Proslost, Ipak" cassette

A comp of Yugoslavian punk acts, both past and present. Featured are KAOS, BLITZKRIEG, CRIST, and more. Most seem to have an energetic early punk sound. Booklet included. (WG)
($5 to G. Obradovic, Strahinica Bana 43, 11106 Beograd, YUGOSLAVIA)

V/A - "Senseless Death" EP

A limited edition colored vinyl comp EP with AMQA, CONDEMNED, IMPULSE MANSLAUGHTER, SEA MONKEYS, and PSYCHO. Lots of gonzo thrash with slight metal bits. Not bad. (WG)
(Nuclear Blast Records, Dr.-Frey-Str 54, 7322 Donzdorf, WEST GERMANY.)

V/A - "Senseless Death" LP

A good consistent compilation of HC and speedcore tuneage. Almost all U.S. acts; standouts include FEAR ITSELF, ATTITUDE, IMPULSE MANSLAUGHTER, and more. Mostly unreleased stuff, with a couple live cuts. Thumbs up. (WG)
(Nuclear Blast Records, Dr.-Frey-Str 54, 7322 Donzdorf, WEST GERMANY)

VOMITS - "Death on the Beach" flexi

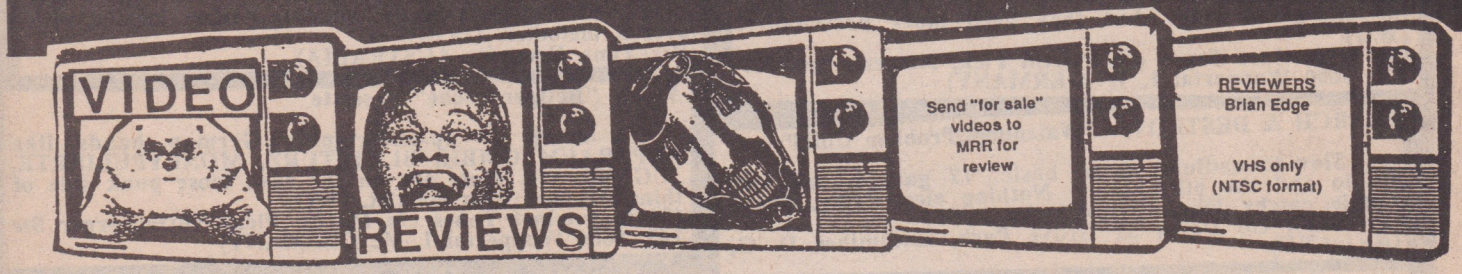
A 50-50 '77 type 4-song job. No particular distinction here, decently energetic, passable hooks. (TY)
(Stomping Records, JAPAN)

WALKING SEEDS - "Skull Fuck" LP

England's raging noise rockers, sort of in a BIG BLACK vein. Lots of distortion on vocals and the music itself, which is usually churning and powerful and eccentric. (TY)
(Probe Plus, UK)

WORLD DOMINATION ENTERPRISES - "Hotsy Girl/Ghetto Cruiser"

This second release heads more in the direction of BIRTHDAY PARTY blues. Both songs are okay, but fail to deliver anything memorable. (TY)
(Product Inc., ENGLAND)



VAMPIRE LEZBOS

A live shoot of the VAMPIRE LEZBOS July 24, 1987 in Spokane, Washington. 20 songs in all. Footage is good (multiple cameras used) and stage is well lit. Sound is from a live mike (not off the board), so it's not so good (resonant, echoey, muddy) but still listenable. Approx 50 minutes, color, comes with lyric sheet & sticker, xerox cover, plastic case. (BE)
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VIDEO STALIN - "Debut!"

Michiro Endo, singer of the late great STALIN, has put together a new punk band of young and exciting performers, doing old material as well as the new. The band plans no vinyl releases at all and will entirely devote themselves to live gigs and inexpensive videos so as to avoid the exhorbitant prices of records in Japan. Excellent footage, several camera angles, great sound, one hour long, comes in plastic case with stickers. (TY)
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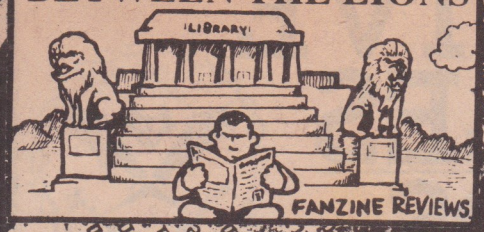

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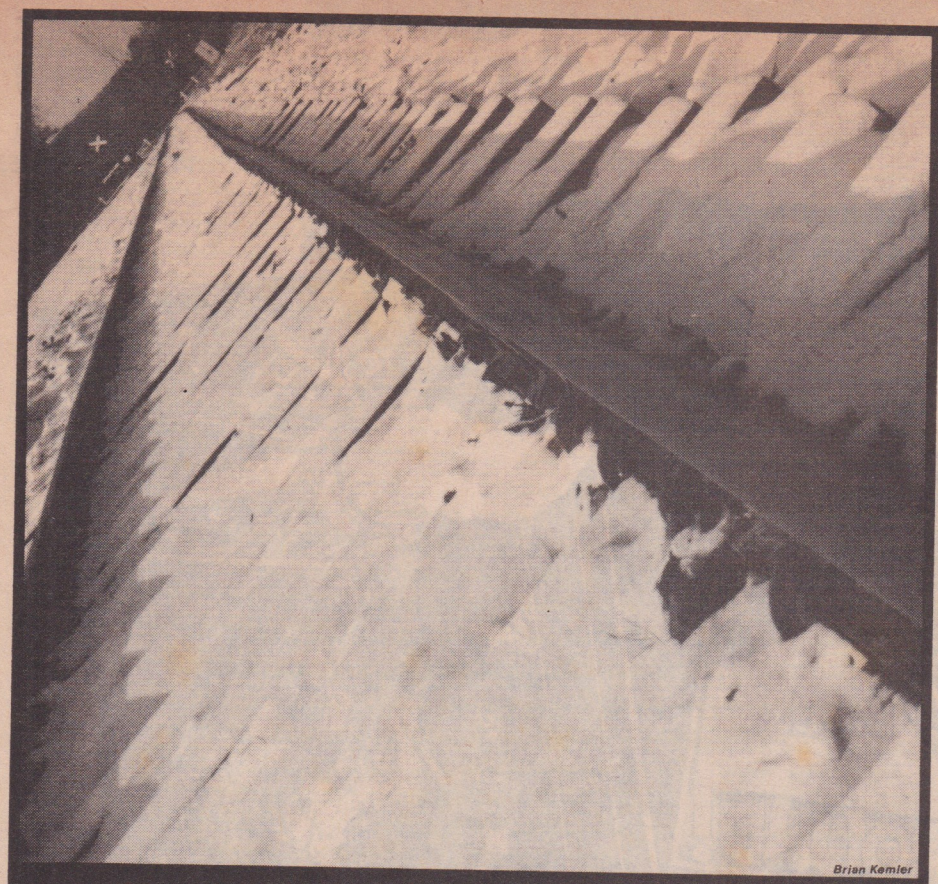

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